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THE COUNTRY MUSIC MAGAZINE

VOLUME 1 • NUMBER 1

MAY • 1966



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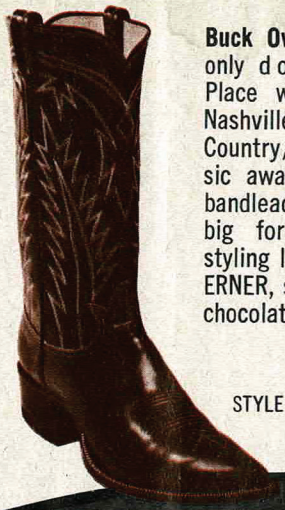
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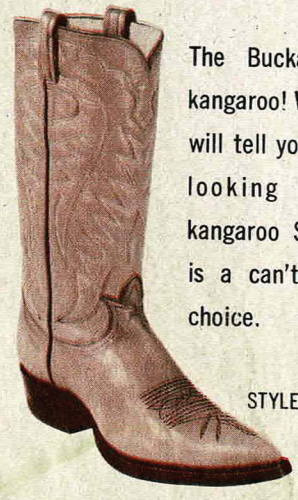
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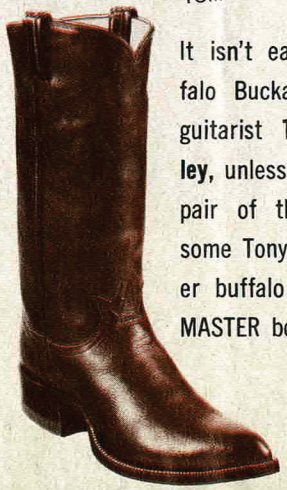
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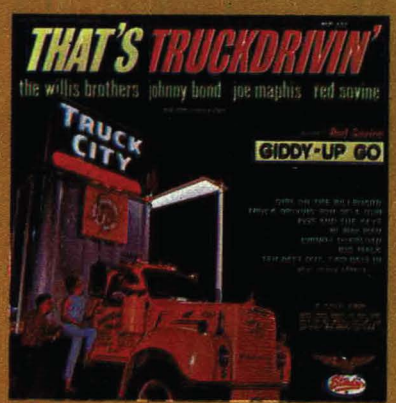
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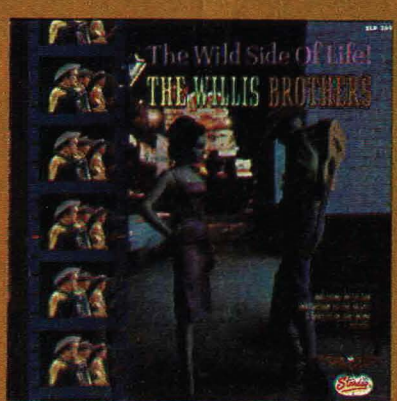
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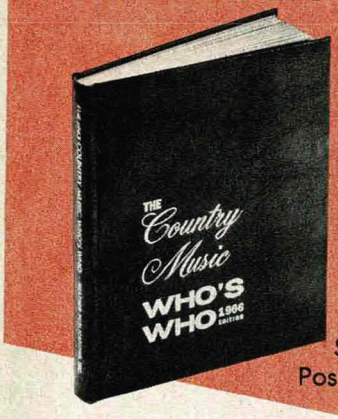


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FROM THE

SADDLE BAG

Well, you've done it! I didn't think you could come up with anything that would top your 1966 Country Music Who's Who, but the news of your forthcoming magazine, "Hoedown," tops everything you've done.

I know that, with your background in the Country Music field, you have what it takes to make Hoedown a big loud voice for Country Music, and another chronicle of your contributions to the industry.

My congratulations to you, Thurston, and my best wishes for a whopping success!

Hubert Long

You know my mouth is watering to get in on the first and all issues of the new *Hoedown*, I will do everything possible to stimulate sales and subscriptions.

Biff Collie

I wish you the best of success with the new publication and it will definitely be a shot in the arm for Country Music.

With Country Music beginning to make the tremendous strides that it is doing now, and with more and more radio stations swinging to Country Music, you have everything going in your favor to come out with a publication that could be a financial success from the start.

Hap Peebles

Congratulations on your new "Hoedown" Magazine. I know this fine publication is going to be such a great asset to the Country Music industry.

Clyde Chesser

Am happy to subscribe to your "Hoedown." You've done so well with your other publications, am sure you will with this one, too.

Bonnie Owens

I know that everyone in the industry joins me in anxiously awaiting the first edition of your new magazine.

Quentin W. Welty

I would like to put my order in now for 1,000 personalized copies of "April Hoedown" for Radio Station WBRG.

Tom Buckley

We have just seen advance material on HOEDOWN, and feel we must congratulate you for an excellent job in an area begging for coverage.

Christopher Boal
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FROM the ROLL-TOP DESK



"We've needed a magazine like I'm sure *Hoedown* will be."

So wrote Merle Travis in his letter of February 11. He further wrote, "If there's anything I can do, let me know. I'll be looking forward to reading every copy."

Merle's cooperation and encouragement is indicative of the Country Music industry. There has long been a crying need for a Country Music magazine like *Hoedown* and it is only natural that Heather Publications, the leading publisher in the industry, should publish it.

When Merle Travis wrote his column last month he was near St. Cloud, Minnesota. He could not find any art stores open for supplies so he drew his cartoon on a cardboard out of a shirt that had just been laundered! He didn't let us down. That's the spirit of Country Music folk and why we're so proud to be a part of the great Country Music family.

The success of *Hoedown* depends on you. If you enjoy the magazine, we ask that you become a regular subscriber.

If you are a potential advertiser, a great new media that will produce results is in your hands. Your ads will be exposed to readers nearly half a million times!

Hoedown will be published in the Heather tradition of quality and integrity, and like all of our products, will further Country Music's popularity around the world.

Many fine people have contributed to this debut edition of *Hoedown* and I promise you that every issue will be something special. We have many exciting features planned and each of the famous *Hoedown* columnists will be writing for you each month.

Our Nashville Representative, Roger Sovine, is the son of the famed Red "Giddyup Go" Sovine, and he will be sending us news and features every day from Music City U.S.A. — features you and your family will want to read.

Like LeRoy Van Dyke says in his column, "It's gonna be a ball."

HOEDOWN

THE COUNTRY MUSIC MAGAZINE

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MAY-1966

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PRECIOUS TIME AT HOME IS SPENT WITH THE FAMILY



The Magic Wanda

by Ben Townsend



WANDA READS AND ANSWERS EVERY FAN LETTER

On an October night in 1965 several hundred Germans, most of them teenagers, jammed the Berlin airport to await arrival of an airliner from Paris. As the plane taxied down the runway, a deafening scream from the crowd let loose. Seconds later a mass of people hurtled through police, mobbing the black-haired girl departing the plane to get to a limousine which would speed her to a downtown hotel.

Cause of this out-of-control emotion was brown-eyed Wanda Jackson who, at the time, had done the impossible — she had dislodged the Beatles and the Supremes from the top echelons of the German music charts with a Country singer's rendition of a song titled "Santo Domingo." Overnight she had made Country Music an international *affaire de coeur* with Europeans, and, like it or not, had in their eyes become the female Elvis Presley.

A number of Country Music stars have toured foreign countries in recent months, usually performing in American sections, such as military installations, where by nature it was pre-determined Country Music would be greeted enthusiastically. And, basically, they performed to American audiences away from home.

This is where Wanda's European tour differed. She, with few exceptions, had performed in strictly native locations, where Americans, if any, were in small numbers. In Europe, she became "one of them," performing in historic beer halls of Germany, bistros in France, auditoriums in Holland, theatres in Denmark. To cobblestoned streets as well as the magnificent boulevards of Europe, she ushered in Country Music with her voice — and proved it was understood everywhere. Each reception was similar — Country Music, that ageless American product, was becoming a part of the European scene.

Later, in her lovely home in Oklahoma City, she recalled her European tour. "It was the biggest, the most important happening, of my career," she said. "It showed me Country Music was loved and understood by all people. Many may wonder why Country songs are so popular in Europe. I'll tell you why. Because Country songs are about plain people. They express joys, sorrows, hopes and despair of common, everyday people. And deep down inside, people are the same everywhere, whether topped by a Stetson in Pawhuska, Oklahoma, or a bowler in London. Their deepest feelings are the same; and these feelings are best expressed in the simplicity of a Country song."

Drive up to Wanda's home in Oklahoma City these days and one finds her four automobiles parked around the house like Saturday afternoon at the supermarket. Her bathroom with sunken square tub is heated by infra-red lighting and her bed is a Texas acre in size. A chandelier in the kitchen gives that little extra touch to ham and eggs. It's a deluxe palace — far flung from the rather humble beginnings of the 5'2" Country songstress who belts out one hit after another.

Wanda Jackson was born October 20, 1937, and her birth certificate declares the honored town was Maud, Oklahoma, a widening of the road 275 oil wells and 50 miles southeast of Oklahoma City. Her parents, Mr. and Mrs. Tom Jackson, were typical of many families of that era — the hardluck, patched-pants years of the 30s. Tom Jackson, and millions like him, dreamed of a better life; and when Wanda was four, the family struck out in an old jalopy for Los Angeles, a dust storm providing a stiff headwind. There Tom Jackson attended a barbering school, a few months later moving up to Bakersfield to pursue his hair clipping. For Wanda it was to be an eventful change. In Bakersfield, her destiny shaped.

Golden California — land of promise. Big money. Big cars, big steaks, fancy clothes and Dr. Francis E. Townsend. That was the dream in those years preceding World War II. Tom Jackson had the dream but he wasn't developing any new muscles toting currency down to the First National. Still, by scraping and saving every stray dime, he put away enough to buy a present for his six-year-old daughter. It was a guitar.

The most excited girl in the whole of Southern California was Wanda upon glimpsing the guitar. Her fingertips softly caressed it, and then, as if it were something very much alive — and to her it was — she hugged it impulsively. From that first meeting, a guitar became a part of her being — the component necessary to complete her personality.



Friends seem to know when Wanda is home between personal appearances and she always manages to find time to talk to everyone.

Tom Jackson became teacher. He taught his daughter to chord. Soon she was teaching herself to play and sing. Time was without meaning. By the hour she listened to radio and phonograph records, picking out the tunes on her guitar. Early she discovered the ability to listen to a number, etching the melody in her brain—and days later, pick up her guitar and play it through. Dolls, parties, playmates — no time for these. Spare moments she spent inventing melodies, making up ditties to sing.

When younger, Tom Jackson had been piano man with small bands that played the honky-tonk circuit in Oklahoma. He recognized the mystique of a musician. In his daughter he was sensitive to a remarkable talent.

At nine, Wanda was learning to read music, to master the piano. And as always, in the background, was her father. For several years the piano instruction continued. Wanda's habit of making up songs became more deeply entrenched in her per-

sonality, in Bakersfield, music became Wanda's life. Sodas . . . movies . . . outings . . . picnics . . . these held no importance.

A used car salesman in Oklahoma City today, Tom Jackson's eyes smile when he recalls that period of Wanda's life. But for Mrs. Jackson it was more trying. She says:

"Wanda wasn't like other children after the guitar came into her life. Our problem was never to get her to practice — it was getting her to stop. She never wanted to quit practicing, and as a result, we sometimes missed out on a full night's sleep."

Wanda was 12. Again the Jackson family had packed. This time they returned to the area of their roots, settling in Oklahoma City. Here Wanda was to become known, in a regional way, for her talents. Destiny laid her hand on the girl's shoulder, and though she did not see it, her first big break was around the corner. A phone call changed her life forever.

Former classmates remember Wanda as "a loner" during Capitol Hill High School days in Oklahoma City. "She was darn pretty," says one. "But she never had time for dates, nothing like that. Just that guitar — that's all she thought about."

Radio Station KLPR gave her a 15-minute program of her own. From the first, it was a huge success. The program was increased to half an hour. Within weeks, it was the most popular Country Music show around. Wanda, for the first time, was performing. Not for money. Not for fame. Merely for fun. She had no thought of making Country Music a way of life. She was 13.

She left the studio one afternoon after her show. As she started out the door, a receptionist called out to her, "Honey, here's a phone call for you."

Wanda picked up the telephone. On the other end of the line a male voice said, "Hello, Wanda. This is Hank Thompson. . . ."

At mention of the name, Wanda choked off a cry in her throat. She trembled and the telephone shook nervously in her hand. Hank Thompson . . . the name burned through her brain. For he was probably the leading western bandleader of the time.

She tried to speak, couldn't. Her voice had left her and the dead air was long enough to play an LP record of Hank Thompson.

"You still there, hon'?" It was Hank.

"Ye-es," stammered Wanda. "It's . . . just that I can't really, not really, believe I'm talking to you."

From the yon end of the line came a laugh. Then, "I'm calling because I have a song I'd like for you to record with my band — if you're interested."

Miraculously, Wanda's voice made a complete recovery and she yelped into the phone, "Would I! More than anything, that's how much I would!"

A few days later she recorded a duet with Billy Gray, then frontman for Hank Thompson and the Brazos Valley Boys. The song? "You Can't Have My Love." And to swipe an expression from Batman, *ZOWIE!* Rapidly, the tempo picked up in Wanda's career. A tour of the northeastern United States with Hank Thompson's band. Her voice shattered airwaves across the land. Regular appearances on Ozark Jubilee, the famed Red Foley TV show telecast nationally from Springfield, Mo. And ever so fast, the years raced on. In 1955-56, she toured with a fellow, guitar and long sideburns, name of Presley. First name, Elvis.

The days of Maud and Bakersfield were behind. Ahead — fame, success. And happiness.

An agent in Independence, Kansas, was told of Wanda by Hank Thompson, and he listened to her sing, saw her perform. "I knew she had the makings of a great Country singer," remembers Jim Halsey, the agent, now vice president of the Country Music division of GAC in Beverly Hills. In 1956 Wanda signed a contract with Halsey, and this led to appearances in Las Vegas, and to extensive record releases by Capitol. Today Halsey says, "Her popularity has only started. You ain't seen nothing yet!"



Wanda watches George Jones as he signs an autograph. She has appeared on shows with many top artists.

The elegant nine-room house in Oklahoma City sits on a corner like the Taj Mahal in its better days. It is probably the only home in Oklahoma City built solely from sales of phonograph records. Angling across the lawn in front of the white stone structure is what could be mistaken by tourists for the Turner Turnpike. Actually, it's the driveway to the home of Mr. and Mrs. Wendell Goodman, for since 1961 Wanda has been married. In the yard, the Oklahoma sun shimmers blindingly off a new Cadillac, and as if that weren't blinding enough, it strikes the eyeballs from a Pontiac, a Ford and a Chevrolet station wagon.

The visitor punches the doorbell. The door swings open. There stands Wanda, well-proportioned, amply filling a white blouse and licorice black stretch pants. Once a visitor recovers from a sensation that he has walked into a cathedral by mistake, smiles and greetings are exchanged. As he follows his hostess into the den, he notices a modernistic painting, billboard sized, on a wall. "That is called 'Time and Space,' " Wanda says by way of explanation. "My husband liked it, so we bought it."

In the den, Wanda related some facts of her life for this article. Starting with her marriage.

Wendell, an IBM programmer and supervisor, and Wanda were married in October 1961, in Gainsville, Texas. Why Gainsville? Answers Wanda, "It was close and there was no waiting period. We just jumped in the car, drove down there and got married."



Wanda's band, "The Partytimers," back her up on records as well as on stage. Band members are Mike Lane, Tex Wilburn, Al Flores and Don Bartlett.

About the family. They have two children. Gina Gail Goodman, almost four and Gregory Jackson Goodman, born New Year's morning in 1965. A favorite pastime of the children is watching Country Music stars on television. Most of them they recognize by sight, many from personal meetings. Gina already has been exposed to show business. On a number of occasions she has appeared on stage with her mother, sometimes doing the twist. A year ago she appeared before 15,999 persons in Wichita, Kansas, when Wanda performed on the Jimmy Dean show. "They both love Country Music," says Wanda of the children. "If they decide later to make careers of it, we'll do everything to help them. But it will be up to them to make that choice. We won't force them into it."

Wendell, black-haired, dark-eyed and forceful, serves as Wanda's personal manager. As such he produces a syndicated TV show, "Music Village," shown in seven market areas of the U. S. He accompanies his wife on all her tours. He says, "We travel 100,000 miles a year by car, another 50,000 miles by plane."

Despite all the traveling, from one end of the nation to the other, oftentimes overseas, the parents are in daily contact with the children. They make it a point to call the children's governess, then spend time chatting with them.

Time at home? Wanda now spends ten days a month at home. On these occasions, there still is not much time for relaxation. "Much of my work is accomplished in this house," says Wanda.

At this point her husband breaks in, "But I'm making headway. After four and a half years of marriage, I finally got her to play a game of ping-pong. That may be a good sign."

Returned from a tour, Wanda finds several hundred letters awaiting her. They come from all over the world. Each letter is read, answered. But many first have to be sent to a translator.

There are other letters. These contain sheet music and poems the senders hope Wanda will turn into a hit song. Then there are tapes which have been brought by the mailman.

Herself the composer of 15 songs which have been recorded, Wanda never fails to look at a song submitted to her through mail. "A singer can't afford to ignore them," she says. "That song which will be a hit may possibly be in that stack of mail." She pointed to several hundred letters yet to be opened.

Many songs come in on tape, and she spends many hours listening to these. Still others are from professional songwriters.

Often during a homestay, Wanda may write a song. "I'm not the type who writes all the time," she points out. 'First I have to get an idea. Next I set myself to daydreaming about that idea, that situation. I might, for example, think how I would react if the one I love had just left me. That is always a good theme. I begin imagining what my reactions would be. How I would react. Before long a melody comes to mind." Once that happens, Wanda is off to a soundproof room, especially constructed for such inspired moments.

This room, small, contains a desk and piano. The door can be locked and unlocked only from the inside. There, when the mood strikes, she can compose on the piano without bothering anyone. And, just as important, without being bothered.

Writing words to a song comes easiest to Wanda. "One time I was at a friend's house looking at a magazine, when I wrote my favorite song," she laughs. "While looking through this magazine I came across a picture of little charms one could order for a charm bracelet. It set me to thinking. And in a few minutes I had written the words to "Little Charm Bracelet.' "

Though she may spend considerable time working up a melody, she quits if it takes more than an hour to write the words of a song.

"I've found the songs which come easy are the good songs," she says, "Those that I work and work on, they never come off. Now I discard them after an hour."

Often at home the singer composes songs with certain singers in view. One such was "Kicking Our Hearts Around," written for Buck Owens. It netted her a BMI award.

In "a daydreaming mood" in 1959, she picked up a sheet of scratch paper, scribbled down the words to a song. A few minutes at the piano and she had composed "Right or Wrong." Her recording sold more than 300,000. Pop singers recorded it and sales now are near the million mark. Admitting she is no judge of her own compositions, she recalled that Ken Nelson, A and R man for Capitol, heard her humming it in 1961 and asked her to record it. "It likely will become a standard," says Wanda. "And to think, I never had intentions of putting it on a record!" Another of her best sellers is "In the Middle of a Heartache," with about 500,000 sales to its credit.

The little girl from Maud has blossomed into one of Country Music's most versatile artists. She and her band, the Partytimers, have turned out records of every mood. Examples: For the fun-goers, "There's a Party Goin' On" and "Fujiyama Mama"; for the heavy-of-heart, "In the Middle of a Heartache," or "Heartbreak Ahead," or "Making Believe"; and for the disappointed in love, "Stupid Cupid," "Just Call Me Lonesome," "The Box He Came In."

Her favorite Country artists? She doesn't hesitate to pick them. She says, "Hank Thompson is still my No. 1 favorite." There are others. Such as George Jones, Buck Owens, Johnny Cash, Roger Miller, Floyd Cramer. Of the late Patsy Cline, she says, "She was the greatest we ever had, maybe will ever have." And in the next breath, "And Norma Jean, she's going to be one of the real greats of Country Music singers. She has all the makings of a great star."

Wanda long has had a large following in Las Vegas and Reno, glittering capitals for live performances. She regularly plays to packed houses such as the Golden Nugget, the Silver Nugget, Show Boat, all in Las Vegas, and the Holliday Hotel in Reno. Her band, the Partytimers, are: Mike Lane, Tyler, Texas, front man; Tex Wilburn, Henderson, Texas, lead guitar; Al Flores, Liberal, Kansas, electric bass, and Don Bartlett, Liberal, drums. And Wanda and her guitar.

Plans for the future? More syndicated TV shows. Wendell notes that presently "Music Village" is shown in Oklahoma City; Wichita, Kansas; Wichita Falls, Texas; Lubbock, Texas; Sherman, Texas; Colorado Springs, Colorado, and Albuquerque, N. M. To expand this operation, Wendell with Bud Mathis and Don Mathis of Oklahoma City have formed MG Productions.

When the future of Country Music is discussed, Wanda speaks with enthusiasm. "This enormous popularity Country Music now has is not a passing phase," she says. "This is only the beginning."

Cause of the popularity, she says, is "the brilliant crop of Country artists on the scene today. Some actually are geniuses. They have done much to spread the popularity of Country Music."

She reminded too that many pop musicians are now recording Country songs. She listed Ray Charles, Al Hirt, Connie Francis, Ray Anthony, Al Martino, Edie Gorme, Sammy Davis Jr., Dean Martin, even the Beatles.

"When artists of this calibre record Country songs, they bring it to a new audience. Before you know it, their fans are Country Music fans. Country Music is catching, like the measles."

And not to be overlooked when Wanda contemplates the future, is the international popularity of Country Music. On tours in Europe and Asia she has found "a wild, fantastic" movement toward Country songs. She points out Country songs often reach the top of music charts in foreign nations. "In many of these countries, there is no musical division in the charts. For a Country song to hit the top, it must compete with Pop music, even the classics — and the Animals."

Wanda believes Country Music will become popular to an unexpected degree overseas, and she now is recording many records in foreign languages for the overseas demand.

"A Country singer is more appreciated when she takes the time and effort to learn a song in the language of the audience to which she is singing," she says. "And the audience shows it. There is no audience more appreciative."

One of Wanda's records is definitely an international product. With a smile, she says: "My 'Santo Domingo' recording is a Latin song, played by German musicians, recorded in a New York studio, sung in Dutch, by an American Country singer."

She laughs, "And that should prove Country Music is international in scope." Which sounds darn logical. Except it poses this problem: How'n the heck you ever gonna translate Do-wacka-do-wacka-do?



A thrill for any artist is when a fan asks, "May I have your autograph?"

"Country Music will be the No. 1 Music within the next five years."

Wesley Rose

"I think Country Music will surpass Pop and Rock & Roll Music and be the No. 1 Music within the next 5 years. Country Music is the one music that can be played on Pop stations without repercussion from the listener. Play a Pop song on a Country station and some listeners will stop listening."

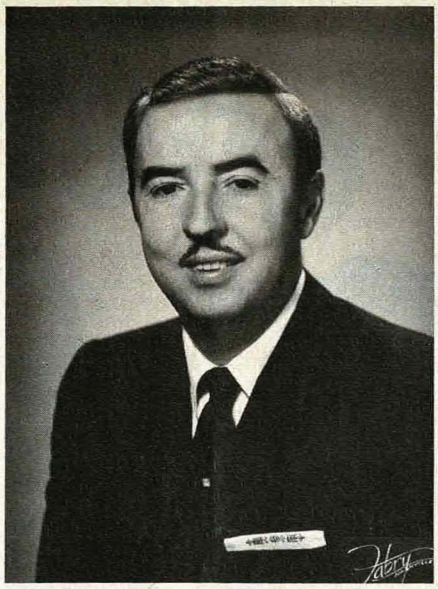
These are just some of the views that soft-spoken Wesley Rose expressed on the future of Country Music as he puffed unceasingly on one of his many pipes.

In his comfortable office you will find the walls sagging under the pressure of numerous photographs, awards, citations, gold records and bronze plaques of the members of the Country Music Hall of Fame. His telephone flashes constantly with calls from his foreign offices around the world and a phone bill to the tune of around $3,000 per month.

Wesley Rose is a man who found himself in the unenviable position of having a mighty large pair of shoes to fill at the untimely death of his father — the noted song writer Fred Rose — in December, 1954. He had been with the firm just nine years, having joined it as General Manager in December, 1945.

They had set themselves to the task of broadening the acceptance of Country Music and tasted the first sweet bits of progress. There was the sensational rise of their close friend and business associate, Hank Williams. There was the formation of their record company, Hickory Records. There was hit after hit record and then — in January, 1952 — the blow of Hank Williams' death.

With Roy Acuff as his partner, Wesley has built Acuff-Rose Publications into the largest BMI music publishing house in the world, with publishing firms as far flung as Brazil, Argentina, Australia, Italy, France, England, Germany



and Belgium. Hickory Records is a solid and respected label in the Country Music field as well as the Pop field, and the Acuff-Rose Artists Corporation rounds out the complete picture of an organization devoted to the creation of music of the men and women who make it.

The success of Wesley Rose lies in his building of other men. The immortal Hank Williams felt his influence. Also Marty Robbins of the sensational "Singing the Blues" and the song's composer, Melvin Endsley. Wesley personally guided the careers of the Everly Brothers and singer-composer Don Gibson. He also played a great part in the development of Boudleaux and Felice Bryant, who have emerged as BMI's top song writing team.

Prior to entering the music publishing business, Wesley was an accountant at the Standard Oil Refinery in Indiana. Born and reared in Chicago, he earned his B.S. in Accounting at the Walton School of Commerce in 1939. He is a graduate of Chicago's Bowen High School, and even there he managed to share the limelight with other great "names" in the music industry, for Bowen is also the alma mater of songstress Joni James and Lee Gillette, Capitol Records' Artist and Repertoire Director.

The son of Fred Rose is an astute business man and shrewdness expels with each thought conveyed. Important now in his own name, Wesley Rose, the man who had the big shoes to fill, is filling them well.

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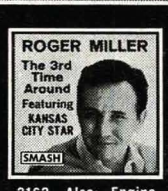
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2162. Also: Engine Engine #9, The Good Old Days, etc.



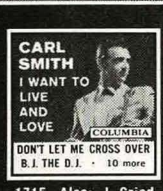
2276. Also: Kansas City Star, In The Summertime, etc.



2030. Also: Danny Boy, The Wall, You Wild Colorado, etc.



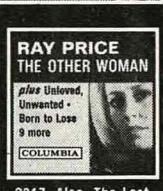
1212. Also: Gettin' Even, I Overlooked An Orchid, etc.



1715. Also: I Cried Again, I'll Hold You In My Heart, etc.



2166. Also: Have I Told You Lately That I Love You, etc.



2317. Also: The Last Letter, Just Call Me Lonesome, etc.



1020. Also: I'll Be There, You Done Me Wrong, etc. *



2352. Also: All For The Love of a Girl, Yesterday, etc.



1730. Also: I Leaned Over Backwards, He Stands Real Tall, etc.



2339. Also: I Still Miss Someone, This Ole House, etc.



2299. Also: I Don't Love You Anymore, Thanks A Lot, etc.



1412. James River, Stranger, What Good Did You Get, etc.



2309. Also: Lullaby Yodel, You and My Old Guitar, etc.



1897. Also: Indian Wedding, Borne on The Wind, Leah, etc.



1409. Until Then, Don't Go, Now Tell Me, 12 in all



1304. Sixteen Tons, Oklahoma Bill, Gotta Travel On, 10 in all



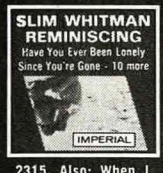
2275. Also: Aching, Breaking Heart; Cup of Loneliness; etc.



1012. Also: What Do I Care, Forty Shades of Green, etc.



2247. Also: Mockin' Bird Hill, I Can't Stop Loving You, etc.



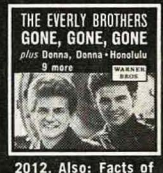
2315. Also: When I Grow Too Old To Dream, etc.



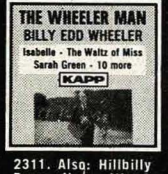
1168. Also: Black Cloud, Big Man in A Big House, etc.



2240. Also: They Call The Wind Maria, My Coloring Book, etc.



2012. Also: Facts of Life, Lonely Island, The Drop Out, etc.



2311. Also: Hillbilly Bossa Nova, It's A Shame, etc.



2224. Also: Leona, Why I'm Walkin', Don't Be Angry, etc.



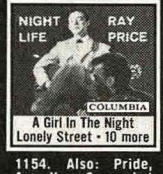
1305. Also: Running Gun, Billy The Kid, Utah Carol, etc.



2320. Ole Slew Foot, Salty Dog Blues, Alabam', 9 more



2289. Also: This Is It, Guilty, I Guess I'm Crazy, etc.



1154. Also: Pride, Are You Sure, Let Me Talk to You, etc.



2302. Also: Wall To Wall Love, Poor Old Heartsick Me, etc.



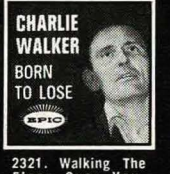
1596. Also: Home on The Range, Carolina Moon, etc.



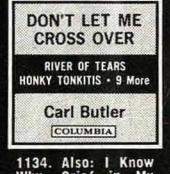
1599. Also: Singing The Blues, She Was Only Seventeen, etc.



2308. Also: Too Late To Try Again, Make Me An Offer, etc.



2321. Walking The Floor Over You, Crazy Arms, 10 more



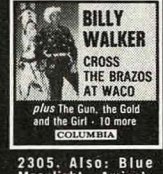
1134. Also: I Know Why, Grief in My Heart, etc.



1896. Also: Crying, I'm Hurtin', Mama, Blue Angel, etc.



2176. Also: King of The Road, The Race Is On, etc.



2305. Also: Blue Moonlight, Amigo's Guitar, etc.

2242. Also: Wabash Cannonball, Loafer's Glory, etc.

2319. Also: Woman, Let Me Sing You A Song, etc.

2130. Also: My Heart Cries For You, Down In The Valley, etc.

1898. Also: Lonely Street, Smoke Gets in Your Eyes, etc.

1458. Also: Streets of Laredo, Bonanza, New Mexico, etc.

2241. Also: I Got Lost, Two Six Packs Away, etc.

2031. Also: Long Tall Texan, I'm Leaving It Up To You, 12 in all

1919. Also: A Thing Called Sadness, Are You Sure, etc.

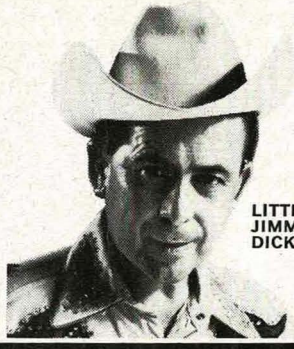
1063. Also: Rumble, The 3rd Man Theme, Honky-Tonk, etc.

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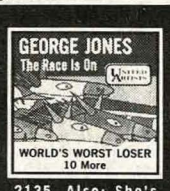
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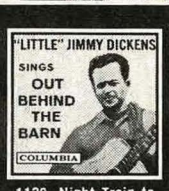
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2312. Also: Singing The Blues, Don't Do This To Me, etc.



2135. Also: She's Mine, Your Heart Turned Left, etc.



1120. Night Train to Memphis, Twenty Cigarettes, 10 more



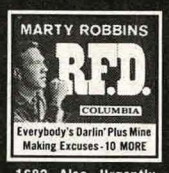
2277. I Can't Get Over Me, Half-Way Loved, 10 more



1922. Hello Stranger, The Good Things, My Wandering Boy, etc.



2314. Also: Welcome To My World, Unchained Melody, etc.



1682. Also: Urgently Needed, Melba from Melbourne, etc.



2313. Also: Curly Fox, Justin Tubb, Leon McAulifee



1668. Also: Ain't She Sweet, Always, Gone, Pleading, etc.



2288. Also: Catch A Little Raindrop, Hold That Tiger, etc.



2132. Also: Old Shep, That Lucky Old Sun, Honey Babe, etc.



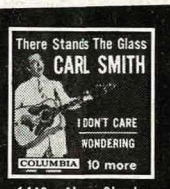
2304. Also: Violet and a Rose, Yesterday's Roses, etc.



2160. Also: Anytime All By Myself, 'Til Tomorrow, etc.



1057. Also: Johnny Reb, Comanche, Jim Bridger, etc.



1443. Also: Slowly, Back Street Affair, More And More, etc.



1450. Also: Folsom Prison Blues, Bad News, etc.



1334. Also: Sweet Dreams, Just Out of Reach, 12 in all



1648. Also: Bouquet of Roses, You're The Reason, etc.



1705. Also: Wise to The Ways of A Woman, Lost Highway, etc.



2310. Also: Sleepy Serenade, Beautiful Kahana, etc.



1051. Featured on the Beverly Hillbillies television show!



1666. Also: Cold Cold Heart, Settin' The Woods on Fire, etc.

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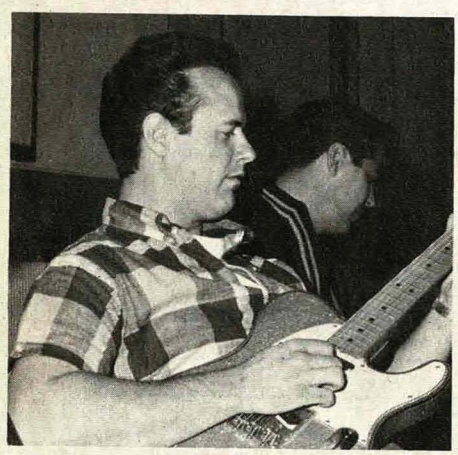
Country Bandstand: *The Buckaroos*

Buck Owens, perhaps the best-loved Country Music star in America today, has some 36 trade press awards to prove it, and has been voted No. 1 Country Artist by the nation's disc jockeys for two years in a row. Beside Buck proudly stands his band, The Buckaroos, which has frequently been acclaimed the No. 1 Country Band in the nation.

Wherever Buck appears the Buckaroos are right there beside him, playing a vital part in all his shows. Working together without friction or jealousy, the Buckaroos are friends at home as well as on the stage. All fairly close neighbors, it is not uncommon to see them together for picnics, ball games, fishing and hunting trips, or just extending a neighborly helping hand to each other.

The Buckaroos are all accomplished musicians, each individually recognized as a highly capable and talented artist in his own right.

Don Rich has been with Buck on a regular basis since January of 1960, when he abandoned plans to be a music teacher in favor of a Country Music career. Don was born in Olympia, Washington, August 15, 1941, and by the time he was 5 he had already learned to play the guitar and was accompanying himself on local radio. At 11 he won a 2-week trip to Hollywood in a talent contest, and at 15 he was playing lead for Tex Mitchell. This was when he first met Buck Owens.



Don Rich

Don is happily married and the proud father of two sons, Vance Owen, 3, and Victor (Vic) William, 1 year. Don, wife Marlene, and the two boys now live in Bakersfield. When time permits, Don's favorite pastime is hunting.

If you see a floppy hat and hear a clever remark, you can be fairly certain you're looking at Doyle Holly, the non-conformist of the group. A Buckaroo since August 12, 1963, Doyle is constantly trying to "outsmart" Buck and Don on stage.

Doyle was born June 30, 1936, in Nashville, Tennessee, and raised in Oklahoma City. A blue-eyed blond, he stands 5'10½" tall and weighs 157 lbs. He began playing professionally at the age of 13, and at one time had his own band.

Doyle's wife, Letha, shares his mad sense of humor. The couple live in Bakersfield with their four children, JoAnn, 7, Doyle Jr., 6, Billy, 4, and Tammy, 3.



Jack McFadden and Doyle Holly

Tom Brumley, one of the most-imitated steel guitarists in the business, came from a musical family. Born December 11, 1935, in Stella, Missouri, Tom is one of five sons of Albert Brumley, a highly regarded name in the Gospel field. One brother, Al Jr., is also an entertainer.

Tom started playing steel guitar at 13, and worked various TV and radio shows around Missouri and Kansas, until entering the service in 1959. He worked with several bands in Europe, and after his discharge played clubs in North Hollywood, California.

He became a member of the Buckaroos on December 26, 1963, after Buck had called and asked him to join them.

Tom and Rolene Brumley were married June 9, 1961. They have three children, Tommy, 3½, Todd, 2½, and Tracie, born December 3, 1965. Tom likes all sports, especially golf, boating, water skiing, bowling, and watching football and baseball games.



Tom Brumley

Drummer Guillermo (Spanish for "Willie") Cantu is the youngest of the team. Born in Corpus Christi, Texas, May 26, 1943, Willie's musical interests range from classical, to country, to jazz, and he has worked in most types of music at one time or another.

Willie's career dates back to 1960, when he first learned to play drums and began working in clubs in Corpus Christi and throughout the state of Texas. He met Buck and the boys on the day President Kennedy was assassinated, and three months later became a Buckaroo.

Willie and his Canadian wife, Jeraldine, are the proud parents of a baby daughter, Tanja Marie, born September 14, 1965. Like the rest of the band, the Cantus live in Bakersfield.

Willie's hobbies are sports cars and collecting records, and he loves Jeraldine's home cooking.

With such a richness of talent and personality, no wonder the Buckaroos are rated so highly by the trade and fans alike!



Willie Cantu and Don Rich wait the word from Buck and Ken Nelson.

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Fan Club Corral

Hi Everyone! We're starting off with a listing of 103 clubs, and will list others as we hear from them. ONLY active Country Music clubs will be listed, so be sure to keep in touch with us regularly! I am here to help if I can, so call on me any time I can be of assistance.
Your Fan Club Editor, Trina (Mrs. Blanche Trinajstick)

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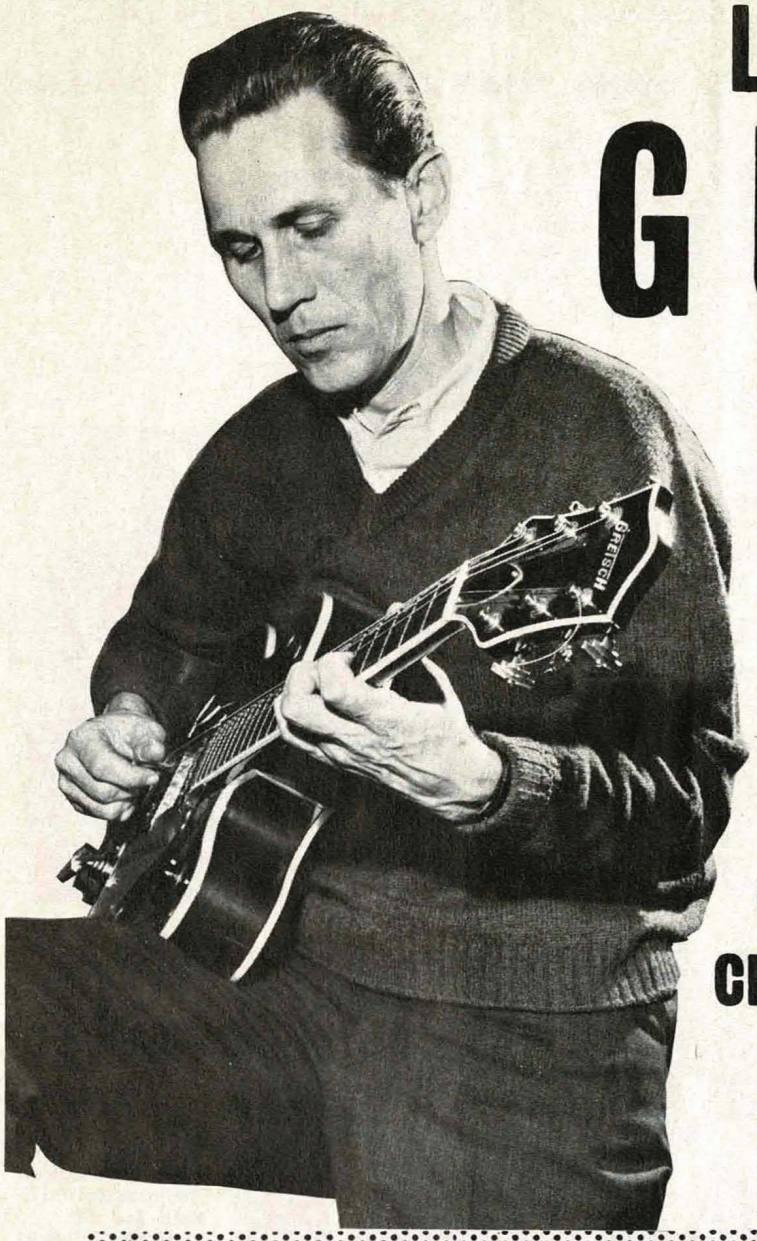
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Above:
Kay Adams with Jim Nabors, Presenter of Awards.

Left:
Dick Schofield of KFOX, Buck Owens "Top Male Vocalist," Molly Bee and Roger Miller, "Man of the Year."

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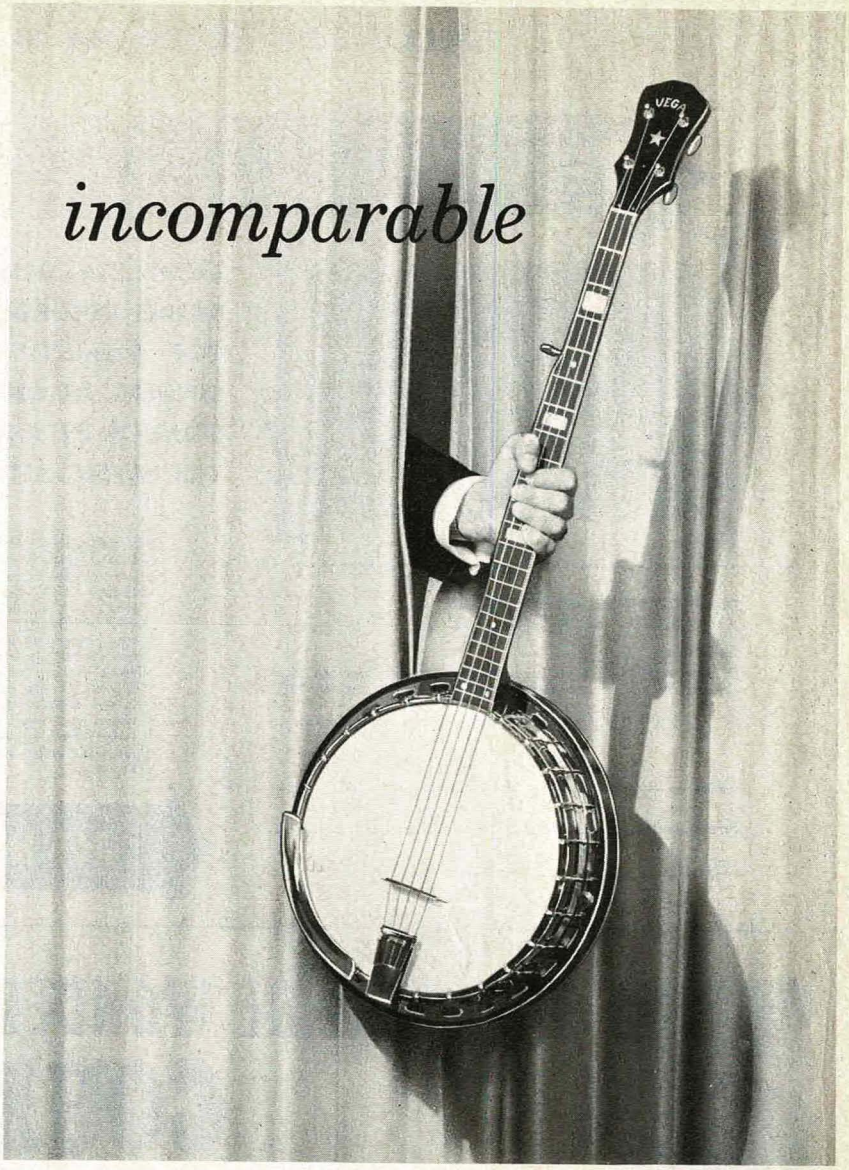
June Johnson

In the whirlwind of executive circles there seems to be a never-ending search for good secretaries. Secretaries with drive, initiative, imagination and ability are as hard to find as needles in a haystack.

There is one executive who seems to have taken magnifying glass in hand, searched thoroughly through the haystack and found that needle. Mr. Louie Buck, Director of Radio Sales at WSM Radio, came up with an ultra sharp, pearl-laden pin in his secretary, Miss June Johnson. June just happens to possess drive, initiative, imagination, ability and charm, poise, personality and on and on and on.

If you were to ask June to tell you something about herself, she would very proudly say that she is the youngest daughter of 10 children (6 boys and 4 girls) all belonging to a now-retired cotton farmer in Rogersville, Alabama. June is a 5' 6" brown-haired, blue-eyed beauty who enjoys Polynesian food, Batman, travel and glaringly detests incompetence in people with important positions.

June has a part-time job working for Mr. Ott Devine, manager of the Grand Ole Opry. June has been working for Mr. Devine at the Opry for two years, and is what you might call a behind-the-scenery girl. It seems only right that June, who handles payrolls all day long, should be the one to keep the song log sheets and payroll at the Opry. She is the pert smiling face who, with pen in hand, keeps up with which musician was on what spot during each show. This in itself requires a remarkable memory and June comes through each and every Saturday night, without fail.



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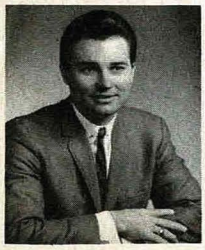
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THE BIG WIDE WONDERFUL WORLD OF COUNTRY MUSIC

by LeRoy Van Dyke

. . . and Thurston said to me, in all seriousness, "I want you to write a column for *Hoedown*!"

So now I'm a columnist.

When I sat down to write this first column, I thought I'd better decide on some kind of format to follow, so everyone would know what to expect from month to month. After a waste basket full of discarded ideas, I finally settled on these: A big "scoop" of some kind to get things off to a sensational start. Then I'll throw in a little human interest item. For added spice, a side-splitting paragraph of humorous tid-bits. And for a closer, a riddle. That's just to make you pant for the next installment.

Well, it seems my first big "scoop" has been reported in dozens of magazines and newspapers already. Country Music has expanded to the four corners of the world, and people everywhere are singing our songs, buying the records, and rushing to see the stars in person. And the stars are traveling everywhere it is humanly possible to perform, including Europe and the Far East. All this has made everyone so happy, why Grandpa Jones has let his suspenders out, Stringbean has grown another inch, and Minnie Pearl bought a hat that cost over $2.98.

Radio stations all over the map are switching to a C&W format, and by the time this appears in print, a whole new group will be added to the list. Where will it happen? Will it be your town? Your area? Tune in next month and find out!

Maybe that's not the "scoop," human angle, humorous tid-bit, or "hold your breath and see what happens next" you were expecting, but it is something I'm glad to report. Country Music is enjoying a popularity unequaled in its history.

And this will be my contribution to *Hoedown* each month. I'll be telling you the "inside" of what's happening with Country Music. I'll try to give you some interesting information about your favorite artists that show them on the human side. I'll pass along any and all of the little funny things I hear that happen to us along the way, and I'll keep you informed what new area is playing our music.

So now I'm a columnist, and I'm grateful for the opportunity.

Thurston, it's gonna be a ball!

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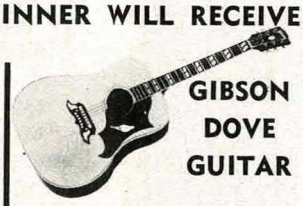
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1. On entry blank coupon (or copy of same) print title of song and your name and address. Only amateur writers who have not had a song recorded are eligible. Complete song (lyrics and melody) must be submitted. A complete lead sheet and professional Demonstration Record must accompany entry blank. Mail to Song Contest, c/o HOEDOWN MAGAZINE, Heather Publications, Inc., 3285 South Wadsworth Blvd., Denver, Colorado 80227.
2. Enter as many songs as you wish; mail each entry **separately.** Each entry must be accompanied with a subscription for at least one year to Hoedown unless you are already a paid subscriber. (Give gifts to your friends or your extra entries can be added to extend your subscription time.) State on each entry total of entries to date. All entries must be postmarked no later than July 15, 1966 and received by July 22, 1966.
3. This contest will be judged on the basis of skill, clarity, originality, human interest and commercial appeal.
4. All decisions of the judges are final. No correspondence will be entered into and no material can be returned.
5. Contest void wherever prohibited, taxes or restricted by law or regulation. Employees, and their immediate families of Heather Publications and Cedarwood Publishing Co. are not eligible. Professional writers with songs recorded are not eligible. All taxes applicable to a prize are the sole responsibility of the winner.
6. Winner will be notified no later than October 1, 1966 and complete song and writer will be featured in November, 1966 issue of Hoedown.

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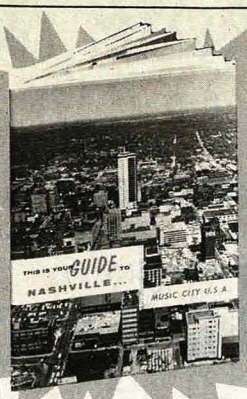
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◆ The Trio Los Panchos goes Country ◆

The world-renowned Trio Los Panchos is the oldest Spanish trio on Columbia Records and perhaps the best in the business. During a recent visit to Nashville (Music City USA) they set out to prove that they were the best, and this they did.

They came to Nashville under the direction of Acuff-Rose President Wesley Rose, to record American Folk songs with Spanish lyrics. During their stay it seemed only fitting for them to do a guest appearance on the famous Grand Ole Opry.



Trio Los Panchos at the Grand Ole Opry

Donned in tuxedos and carrying Spanish guitars, they walked on the mighty stage. The lights dimmed and the audience hushed to near silence as they began to sing. They made two appearances on the Opry that night and each time did a medley of Spanish folk songs. Each time they encored with a terrific rendition of "The Tennessee Waltz" in Spanish lyrics and literally tore the house down. Everyone back stage from star to sideman looked on intently as they performed.

The following Monday they arrived at the State Capitol, accompanied by Wesley Rose, Bob McClusky and Waylon Stubblefield, to meet the Governor of the State, the Honorable Frank G. Clement. Governor Clement was unable to receive them due to unexpected hospitalization for minor surgery. In his place to meet them was the governor's sister, Miss Annabelle Clement. After a very informal and cordial welcome they were presented scrolls and made honorary citizens of the State of Tennessee. Each member of the trio accepted his scroll in behalf of Mexico with almost unbelievable humbleness.

To show their appreciation they asked if they might entertain for the staff. Minutes after they began, employees from all over the Capitol rushed in to hear them play and sing. They performed with a medley of songs from Mexico, Japan, Greece and Spain. Once again for their grand finale, they sang the state song of Tennessee, "The Tennessee Waltz." I need not tell you that they encored again.



The Trio Los Panchos smile happily as they receive their honorary Citizenship of the State of Tennessee from the Governor's sister, Miss Annabelle Clement.



THE NEW AWAKENERS

by

Hank Thompson

"The Brazos Valley Philosopher"

I often hear people, young and old, exclaim, "Country Music is really getting big now, isn't it?" To which I reply, "Yes, it is." But sometimes I want to say, "It has always been big!"

Country Music has not suddenly become big business — it has grown steadily through the years. The "sudden" popularity is the reaction of new people who have just become aware of its importance. This awakening may come to a high school kid in the Midwest or to a sheltered executive on Madison Avenue.

People used to line up at record stores in the twenties to buy Jimmie Rodgers records. When I was a kid, getting into a Gene Autry movie often meant standing in line, and often standing up in the theater once I got in. The Grand Ole Opry was a household name in the thirties, within the range of WSM. In the early forties the name of Roy Acuff was as well known as Babe Ruth. At that time Bob Wills' grosses in ballrooms were comparable to the Dorseys, Glenn Miller, and Harry James. The post-war flow of multi-million-record sellers in the Country field from Eddy Arnold to Roger Miller would take pages to enumerate.

Some of the "new awakeners" ask, "What do you think about 'pop' artists now doing Country tunes?" So what's new? Twenty-five and 30 years ago Bing Crosby was recording "San Antonio Rose," "Walking the Floor Over You," "Pistol Packin' Mama," "Cool Water," "Mexicali Rose," and a dozen others.

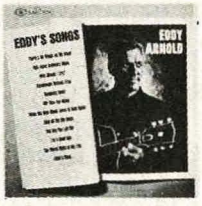
Welcome, "new awakeners" — enjoy and appreciate the real traditional music of America. Its performers, writers and fans are real people — real people being themselves.

Automation is taking over parts of our lives, but I do not foresee a computer strumming a guitar and thrilling an audience by replacing a Hank Williams, an Ernest Tubb or a Buck Owens. But if statistics were fed into the computer, it would click out, "Hey, Country Music is getting big!"

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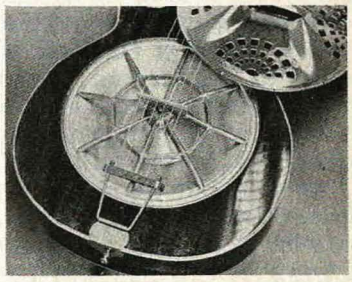
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HOEDOWN HISTORY

The Skillet Lickers of North Georgia

by Norman Cohen



Saving the Pieces

This column, devoted to research into all aspects of Country Music, is sponsored by the John Edwards Memorial Foundation, an archival foundation located at The Folklore and Mythology Center, University of California, Los Angeles, California 90024. The foundation regrets that at present, due to lack of clerical personnel, it is only able to answer requests for information of a very general nature.

PART I

Today, thanks to the combined efforts of many workers, we can put together fairly accurately the history of one of the most important hillbilly bands — the Skillet Lickers. The long and prolific careers of the musicians associated with this group can tell us much about the evolution of hillbilly music as a whole. It is indeed fortunate that we know as much as we do about the Skillet Lickers; until the 1940's, little serious attention was paid to the men who were pioneers in the field of Country Music (or hillbilly, or old-time music, as it was more usually called then).

The Skillet Lickers' story began over fifty years ago in one of the cultural centers of the south — Atlanta, Georgia.

In the early decades of this century, Atlanta was the site of annual fiddlers' conventions. These affairs drew fiddlers, banjo-players, singers, and — a little later — guitarists, from many states, and helped to create a body of well-known entertainers upon whom the infant radio and phonograph industries could draw.

One of the north Georgia's best known fiddlers in those days was James Gideon Tanner, a cotton farmer who lived in Dacula, Ga. Gid Tanner was born in Thomas Bridge near Monroe, Ga., on June 6, 1885, and lived in the Atlanta area all his life. He began to fiddle at the age of fourteen when an uncle died and willed him an instrument.

On his records, Tanner primarily fiddled and sang; however, old timers who knew him said he was more of a showman and comedian than a fiddler. He had a rough style of fiddling and singing — far removed from today's Country Music sounds — but he used these talents to good advantage, and produced many fine discs in the twenties and thirties. His repertoire consisted primarily of old folk songs and traditional fiddle tunes.

By early 1924, the now defunct Okeh phonograph company was listing a handful of selections by two southern artists, Henry Whitter of Fries, Va., and Fiddlin' John Carson of Atlanta, and the hillbilly industry was begun.

When Columbia decided to venture into this new but promising field, they turned to Atlanta, the city where Okeh had made its first recording expedition. In February, Columbia auditioned Fiddlin' John Carson's frequent competitor at fiddle contests, Gid Tanner. Satisfied with what he heard, Frank Walker, Columbia's A & R man, invited Tanner to come to the New York studios to make Columbia's first hillbilly records. Tanner brought one fellow Georgian with him — Riley Puckett — and on March 7-8 the duo cut their first sides.

For their very first selection, Puckett sang "Little Old Log Cabin in the Lane" to his own guitar accompaniment backed up by Tanner on fiddle. This sentimental number, written in 1871 by Will Hays, had been a major pop hit of the period, and by the early 1900s was already a source for various parodies. Furthermore, it was Fiddlin' John Carson's first recording, a distinction which inspired many hillbilly recordings in the following few years.

The next day Puckett sang and yodeled "Rock All Our Babies to Sleep," the song later popularized by Jimmie Rodgers, and this pair of selections was released on May 20 in Columbia's pop series on Col. 107-D. Col. 110-D, their second release, was recorded at the same time, and featured a pair of old-time fiddle tunes, "Hen Cackle" and "Buckin' Mule." To advise the public of these forthcoming discs, Columbia's ad man heavy handedly wrote:

"Riley Pucket, a blind man, lives in Atlanta and earns his daily bread — and cake — and the

things that go with them — by dint of his trusty guitar and silvery voice.

"Gid Tanner is a dyed-in-the-wool farmer. He raises cotton and "Little Gids" back in the Red Hills of Georgia. Columbia has signed him up because of what he can do to a fiddle and song. The little Gids might record some day, the cotton, never.

"Gid Tanner favors with 'Hen Cackle' solo, with fiddle by himself and guitar by friend, Puckett. Then on the other side they both chip in with the music and the whoops and cheers in "Buckin' Mule," an old-fashioned square dance, that tells you why they're raving about them down Georgia way."

Their third release, Col. 113-D, spotlighted Puckett alone on top pop titles, "Casey Jones" and the parody on that hit, "Steamboat Bill." The latter number was sung much as the popular vaudeville team of the Leighton Brothers and Ron Shields had written it in 1910. On the other hand, Puckett's rendition of "Casey Jones" featured traditional lyrics that undoubtedly predated both the stage version and the railroad disaster itself. (The stage versions, dating back to 1909, were based on a ballad — sung by Casey's engine wiper, Wallace Sanders — which was itself recomposed from earlier traditional material.)

Thus began Tanner's professional career as a musician. He continued to record for Columbia until 1931 — either by himself or with various combinations of other north Georgia musicians, notably his brother Arthur Tanner, Riley Puckett, Clayton McMichen and Fate Norris. During the thirties he worked at radio stations in Covington, Cleveland, Chicago, and Atlanta. In a 1934 session he recorded twenty-odd sides for Victor's Bluebird label. He continued to appear at fiddle conventions, and won his last prize at the 1955 Old Time Fiddlers' Contest in Atlanta. In spite of these musical activities, Tanner was primarily a farmer, and remained so almost until his death in 1960.

Tanner's early recording companion, George Riley Puckett, was to become the Skillet Lickers' main attraction. Puckett was born in Alpharetta, Ga., around 1890. While an infant, he was accidently blinded from incorrect treatment of a minor eye ailment. During his teens he lived in Atlanta, and there he began to play the 5-string banjo, and then the guitar.

His recording career closely paralleled Tanner's, but in addition he did some work with various bands organized by McMichen. During the thirties, he worked at radio stations in Atlanta, Huntington, W. Va., and Memphis. He travelled extensively with his own tent show, particularly around the Texas and Oklahoma oilfields.

He died in 1946 in East Point, Ga., from blood poisoning. At the time of his death he was singing with the Stone Mountain Boys over WAGA in Atlanta. Throughout his career Puckett enjoyed great popularity, and was admired by many other artists.

In September 1924, Tanner and Puckett returned to New York for a three-day recording session. This time Puckett brought his banjo as well as his guitar. Puckett sang many pop songs of the previous century, including "Where Is My Wandering Boy Tonight," one of the big hits of 1877, by Rev. Robert Lowry; "Old Black Joe," Stephen C. Foster's still well-known song from 1860; and "When You and I Were Young, Maggie," a poem, based on a true incident, by George W. Johnson (Maggie's husband) and set to music in 1866 by James A. Butterfield.

Tanner joined him on several traditional fiddle and banjo pieces, such as "Whoa Mule" and "Bile Dem Cabbage Down." Several of Tanner's and Puckett's early selections were also released under pseudonymns on other labels. On Columbia's low-priced Harmony series and Sears' Silvertone label, they were Gibbs and Watson, and Carter & Wilson. On Velvetone and Clarion, Puckett was called both Charlie Morris and Will Taylor.

By January 1925, Columbia had enough hillbilly material to begin a separate 15000-D series to parallel their 14000-D race series, and Tanner and Puckett figured prominently among the earliest releases. A catalog devoted to this material was subtitled "Familiar Tunes — Old and New," and releases were accompanied by photographs and quaint copy:

"Gid Tanner is a jolly fellow, as you can see from his picture, who fiddles and sings because he likes to. He's just the man to drive your blues away."

"Gid often teams up with Riley Puckett in special records for Columbia. Likewise his own Skillet-Lickers, assisting instrumentalists, have made a big name since he got them together. Besides making music for folks, Gid is a successful farmer in Georgia."

"Riley Puckett was blinded in an accident early in life, but this did not daunt him. Instead, he turned to expressing himself in songs, with his own guitar accompaniment. Now he is one of the South's most celebrated artists, and Columbia gets numbers of wonderful letters from his admirers. He has taken many prizes at Fiddlers' Conventions."

"Mr. Puckett is self-taught, and proud of it. Sometimes he's happy, sometimes he's sad. He understands folks, and sings straight to their hearts."

Like most of Columbia's advertising literature, these remarks gave the impression that Tanner himself organized the Skillet Lickers and was head man. In reality, this was far from the case, and was a source of considerable irritation to Clayton McMichen. To understand the conflicts that later arose, it is necessary to go into the background of McMichen's early years as a musician, and see how the Skillet Lickers were formed.

Next month, in the 2nd installment of this series on the Skillet Lickers, we will delve into the conflicts that arose between the band members and which ultimately lead to the band's breaking up.

Dr. Cohen is co-editor of the JEMF NEWSLETTER for the John Edwards Memorial Foundation.

"HEATHER and YON"

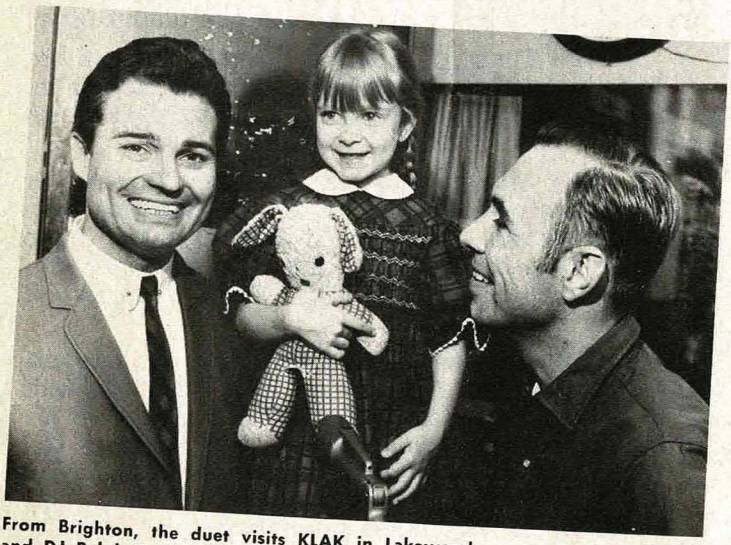
HEATHER TAKES LEROY VAN DYKE ON A TOUR OF DENVER'S COUNTRY MUSIC STATIONS



Ray Taylor, DJ at KBRN in Brighton, Colorado, with Heather and LeRoy.



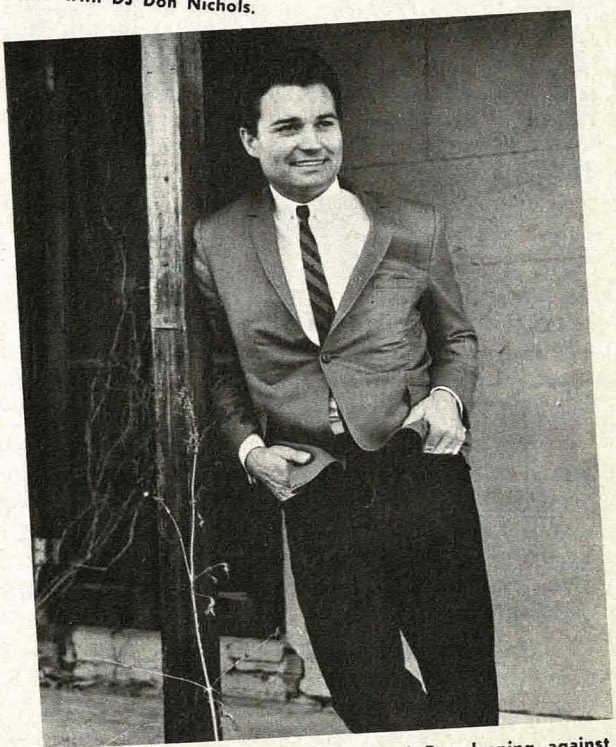
Heather and her friend drop in at KDKO in Littleton, Colorado, and chat with DJ Don Nichols.



From Brighton, the duet visits KLAK in Lakewood and DJ Ralph Paul. (That's Rabby with Heather; he goes everywhere!)



Left: LeRoy receives Award as Honorary Recruiter of the Air Force for his support in promoting recruiting. Award is presented by Sgt. Phil Baker as Doug Wild looks on.



LeRoy leaning against the old porch post at KLAK



"Mr. Van Dyke, you're my Mommy's favorite."

HOEDOWN LOWDOWN

TV & MOVIES C&W TV shows are popping up like fireworks on the 4th of July. One of the recent TV shows we particularly enjoyed was Danny Thomas' Special. The cowboy from Lebanon was at his funniest, and though the music didn't exactly represent the Nashville Sound, it was a wonderful tribute to Country Music, old and new. **Eddy Arnold, Kay Starr** and **Bobby Vinton** did a fine job of presenting some of our Country favorites, while **Pat Buttram** added his special brand of comedy. Everybody tried their hand at yodeling, including Danny. No need to mention who was champion yodeler in the group, but we'll give you a hint: his initials are E.A.



Danny Thomas and Eddy Arnold

Country Music seems to be picking up speed in the movie-making, too, with such Country singers as **Del Reeves** signing film contracts. Reeves was signed up for three years of movie-making for United Artists.

HONORS Country musicians are accepting honors from all directions. **Bill Anderson** was recently named as the first member of Radio Station WWOK's Country Music Hall of Fame. This is the second such honor bestowed upon Anderson within a month, the first being the erection of a hall of fame display in his name at the University of Georgia.



Bill Anderson

On the west coast, the famed Hollywood Palladium was the scene last month of the Southern California Country & Western Music Academy Awards presentation. (See page 20.) **Buck Owens,** who was voted "No. 1 Male Vocalist" just recently returned from a highly successful tour of the Pacific Northwest, which included two days at the Annual Fur Rendezvous in Anchorage, Alaska.



Buck Owens

The Saturday Evening Post's recent article on Country Music stirred up quite a bit of controversy in Country Music circles. Seems that the ones complaining the loudest are overlooking one fact, though—Country Music is attracting attention! And it's no wonder, with the terrific talent coming across more and more airwaves. Big radio stations are getting smart and switching to C&W formats, and stealing audiences from rock and roll stations.

RADIO One of the biggest stations to make the change to Country Music last year was 50,000-watter, WWVA in Wheeling West Virginia. WWVA draws responses from listeners as far away as Labrador in one direction and the Bahamas in the other. WWVA Jamboree director, **Lee Sutton,** lines up some of the country's top talent for their Jamboree Spectaculars. In a national "Broadcast Row" release UPI recently quoted WWVA's **Arlen Sanders:** "The Big Country Sound is the coming thing to radio programming throughout the nation."



Lee Sutton

Other stations are starting to agree, among the many stations getting on the Country bandwagon are KGBS of Los Angeles, WZIP AM-FM of Cincinnati and WOTW-FM recently became the first station in New Hampshire to adopt full-time Country Programming.

To kick off their full-time Country Music schedule, WIBW-FM in Topeka, Kansas, held a Mystery Voice of Country Music contest, and received a good response. Artists' voices used were **Bill Phillips, Kitty Wells, Johnny Wright, Skeeter Davis, Bobby Bare, Harold Morrison, Loretta Lynn, Roy Clark, Jean Shepard,** and **Bill Carlisle.** Listeners all thought it was great fun and want to try it again sometime.

DJ **Happy Wainright** of WHHT, Lucedale, Mississippi, is Promotional Director of the **Jimmie Rodgers** Memorial Celebration to be held May 26, 27, 28 in Lucedale. It should be a real big affair.



Happy Wainwright

Kansas City, Missouri station KCMK-FM is to be applauded for its recent humanitarian efforts. The station held a fund raising drive to help the financially distressed parents of a four year old Kansas City girl suffering from leukemia. The girl, Lisa, daughter of Mr. and Mrs. Victor Bromley, 7412 South Park Rd., was stricken with leukemia two years ago, and has been fighting for her life since. The girl's parents had exhausted their life savings, been forced into bankruptcy, and had received no cooperation from their creditors in fighting for their daughter's life. KCMK-FM announcer **Kurt Van Dyke** said the station's efforts were not only for the purpose of alleviating the critical financial status of the Bromleys, but to create an awareness of similar situations occuring elsewhere.

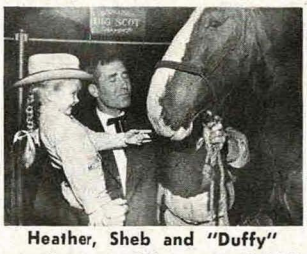
GENERAL NEWS

Well, it's happened. Music City's Master Guitarist **Chet Atkins** has gone "Beatle." Chet donned a Beatle wig to get in the mood for his latest RCA Victor album, "Chet Atkins Picks On the Beatles." The album was released in mid-March and has album liner notes written by Beattle **George Harrison.** How could anybody resist it?



Chet Atkins

In addition to his new Decca release, "Talking to the Wall," **Warner Mack** can be heard singing Coca Cola jingles on C&W stations . . . **Heather Moore** and **Sheb Wooley,** of MGM and "Rawhide" fame, recently had a chat with "Duffy," one of Budweiser's champion Clydesdale Horses, at the Annual Western Livestock Show in Denver. "Duffy" is 18 hands high, weighs 2250 lbs., and his shoes weigh 3½ lbs. each.



Heather, Sheb and "Duffy"

Decca Records has opened an office at 1619 Broadway, New York City, for auditioning any and all new artists and submitted masters and songs.

Decca V.P. **Marty Salkin** said the move was in line with Decca's policy of covering every potential avenue of availability to acquire the best commercial material.

Country singer **Billy Henson** has been kept busy with personal appearances arranged by the Wil-Helm Agency . . . **George Riddle,** who recently signed with Moeller Talent Agency in Nashville, has a new release on Starday, "What Have I Gotta Do" . . . **Roger Miller's** TV manner has been described as being so cool that he would make **Perry Como** look nervous . . . **Marion Worth** has been redesigning her stage show to keep up with the trend toward advanced professionalism in the presentation of Country Music . . .



Billy Henson

"Little" **Jimmy Dickens** was presented last month with Columbia Records' "Golden Guitar" Award for his "May the Bird of Paradise Fly Up Your Nose." The presentation was made by Columbia's A&R man, **Frank Jones.**



Frank Jones and Jimmy Dickens

Freddie Hart has a new release titled, "Why Should I Cry" . . . Folk singer **Hoyt Axton** has gone Country with his first strictly Country record for Col-Pix . . .



Jack Guthrie

Those of us who treasure Country Music as **Jack Guthrie** sang it have good news in Capitol's new LP release of a dozen Jack Guthrie masters . . . and MGM has issued a new single featuring the "I'm So Lonesome I Could Cry," voice of **Hank Williams** singing this time augmented and updated with strings, vocal choir and a modern Nashville piano sound . . .

Monument recording artist **Billy Walker** was hospitalized last month in Mobile, Alabama with bronchial pneumonia. We hope you're feeling better now, Billy.

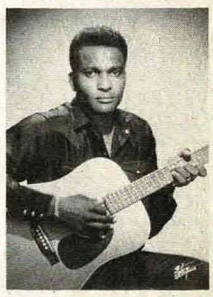
Dollie Denny, Cedarwood Publishing Co. Treasurer, recently spread out the Cedarwood welcome mat for the firm's newest full-time songwriter **Eddie Earl Bush.** Bush co-wrote Eddy Arnold's hit song, "What's He Doing In My World," and lived in Longview,Texas, prior to relocation in Music City.



Dollie Denny and Eddie Bush

Hubert Long Talent Agency in Nashville has announced that **Leroy Van Dyke, Tex Ritter, Marion Worth, Jim Edward Brown, Bill Anderson** and **Skeeter Davis** will play the Melody Ranch Park in Hartford, Michigan during June. Also slated for a June appearance there are **Tompall and the Glasers, Del Reeves, Margie Bowes, David Houston, Hugh X. Lewis** and **Johnny Sea. Ferlin Husky, Charlie Louvin, Wilma Burgess** and **Charlie Walker** will round out the Early Summer Package.

Negro C&W Singer **Charlie Pride,** who recorded "Snakes Crawl at Night," has a style that could take him places . . . **Hank Williams, Jr.** will be busy in Hollywood for a month doing another MGM picture, then he's off for Europe. He's been a busy lad lately . . . **Marty Robbins** has etched his first hymn album and we hear it is really a beautiful one. It's titled "A Little Spot In Heaven."



Charlie Pride

GOSPEL

Recently elected as new officers for the Gospel Music Association are **Marvin Norcross,** Secretary; **Urias LeFevre,** 2nd Vice - President; **Brock Speer,** Chairman of the Board; **Don Light,** Treasurer; **James Blackwood,** 1st Vice President and **Ernest Ford,** President.



Gospel Music Association
(Ford not present)

The "Happy" Goodman Family recently recorded a live album for Word Records in their home town of Madisonville, Ky. In order to record this particular album, the Goodmans promoted a show including the **Florida Boys** and the **Dixie Echos** . . . **The Imperials,** a noted Gospel Group, have succeeded in playing the college circuit with overwhelming success. They used a normal Gospel Sing format . . . **The Prophets Quartet** has a new syndicated TV show that will initially be going into 18 markets . . . The purchase of Skylite and Sing Records by **Joel Gentry** of Pathway Records makes them the largest Gospel Music Record Label operated in the world. Some of the acts featured on Skylite and Sing are **Statesmen, Blackwood, Stamps, Oak Ridge, Rebels, Harvesters, LeFevres,** and the **Goss Bros.**

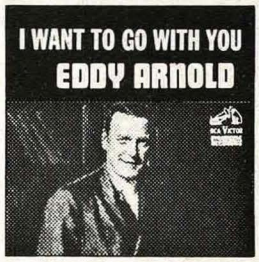


The Prophets

Eddy Arnold says:

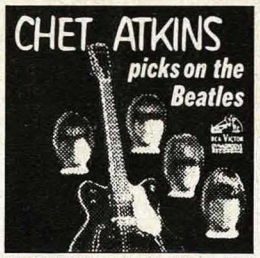
"Welcome to the wide world of country music"

"Country music has become tremendously popular in recent years—and it's making new friends every day. Some of the reasons can be heard in these fine recordings on RCA Victor. I hope you like them."

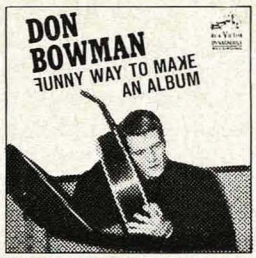


A dozen love songs in that special Arnold style. Includes "I Want to Go with You," "After Losing You."





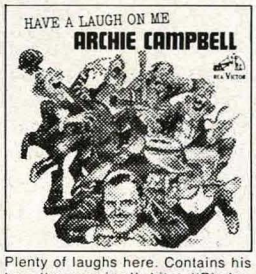
Chet's instrumental treatment of 12 Beatle "biggies." "Yesterday," "Hard Day's Night," others.



Original material in a whacky collection. "Boll Weevil Air Lines," "Freda on the Freeway," 10 others.



Jim Edward, Maxine and Bonnie do "High Noon," "Wabash Blues," "You're Easy to Remember."



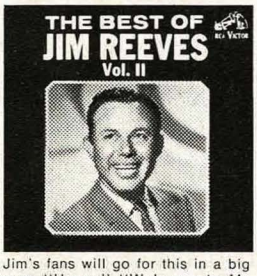
Plenty of laughs here. Contains his two "spoonerism" hits, "Rindercella" and "Beeping Sleauty."



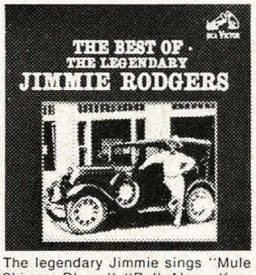
Recent recordings of Hank's biggest hits. 24 in all! "I Walk the Line," "Please Help Me, I'm Falling."



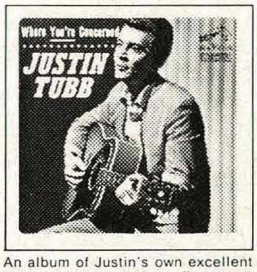
A dozen top tunes by one of today's top talents. Includes "One Way Ticket to the Blues," 11 more.



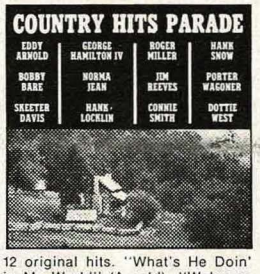
Jim's fans will go for this in a big way. "Home," "Welcome to My World," "Mexican Joe," 9 more.



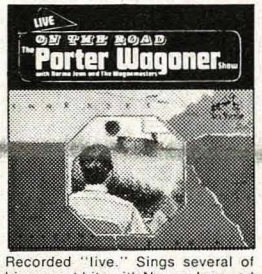
The legendary Jimmie sings "Mule Skinner Blues," "Roll Along Kentucky Moon," 10 others.



An album of Justin's own excellent material. "Love Is No Excuse," "Lonesome 7-7203," 10 more.



12 original hits. "What's He Doin' in My World" (Arnold), "Welcome to My World" (Reeves), 10 others.



Recorded "live." Sings several of his current hits with Norma Jean and The Wagonmasters. 16 big songs.



Terrific material by award-winning vocalist. Includes "No Sign of Living" and "It Just Takes Practice."

BOBBY BARE—TALK ME SOME SENSE—Folk-Country sound with strong message lyrics. "It Ain't Me, Babe," "Talk Me Some Sense," 10 more.

CARL BELEW—AM I THAT EASY TO FORGET—12 songs by this country favorite. "Silent Partner," "Am I That Easy to Forget?," 10 more.

THE BLUE BOYS—WE REMEMBER JIM—A musical tribute to Jim Reeves played by the group that "backed" him on many of his big hit records.

FLOYD CRAMER—ONLY THE BIG ONES—Includes "Yesterday," "Hang On, Sloopy," "The 'In' Crowd," 9 more great recent hits in Floyd's fine style.

THE BEST OF SKEETER DAVIS—Contains her greatest past hits. "The End of the World," "Am I That Easy to Forget?," "I Will," 9 more.

THE BEST OF DON GIBSON—His greatest hits in one new album. "Oh Lonesome Me," "Blue, Blue Day," "I Can't Stop Lovin' You," 9 others.

GEORGE HAMILTON IV—COAST-COUNTRY—Sings West Coast country music hits. 12 big ones, including "Long Black Limousine," "Slightly Used."

THE BEST OF HOMER AND JETHRO—12 of their most famous parodies. "Let Me Go, Blubber," "Mister Sandman," "Jam-Bowl-Liar," "Sixteen Tons."

WAYLON JENNINGS—FOLK-COUNTRY—His first album and it will be a smash. Includes his hit "Stop the World (And Let Me Off)," 11 more.

BEST OF THE SONS OF THE PIONEERS—12 of their most famous songs. Includes "Cool Water," "San Antonio Rose," "Tumbling Tumbleweeds."

CONNIE SMITH—MISS SMITH GOES TO NASHVILLE—"Most promising female vocalist." "If I Talk to Him," "I'll Never Get Over Loving You."

THE BEST OF HANK SNOW—Most popular country songs include such hits as "I'm Movin' On," "A Fool Such As I," "I Don't Hurt Anymore," others

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The Traipsin' Man

by Merle Travis

It's possible that anyone who'd write a column in a roadside picnic area during a snowstorm is slightly nuts. If so, call the man in the little white coat, for that's exactly what I'm doing.

I played Kensington, Georgia, last night and am due in Louisville, Kentucky, tomorrow afternoon for a matinee.

I hit the snowstorm about fifty miles south of Louisville and got tired of guessin' which part of the white space between the telephone poles was my side of the road and pulled in to a place where summer vacationers stop and have cold chicken sandwiches and a bottle of pop, or something.

It's cozy enough back in the livin' quarters of my camper. The propane wall heater is hummin' harmony to the howlin' wind outside. I doubt if the sound would sell records, but it has its good points. It reminds me of the time I went huntin' with Grandpa Jones. That was a cold night too.

I've been lucky enough to go on some fairly exciting huntin' trips. There was the time me and Hank Thompson hunted bear in Alaska. I tromped around in Newfoundland with Johnny Cash until we'd both downed a moose. I'll never forget the duck huntin' in Alberta, Canada, when I was on tour with Carl Smith. Then there was the "shoot" I went on when I was in Africa with Tex Ritter.

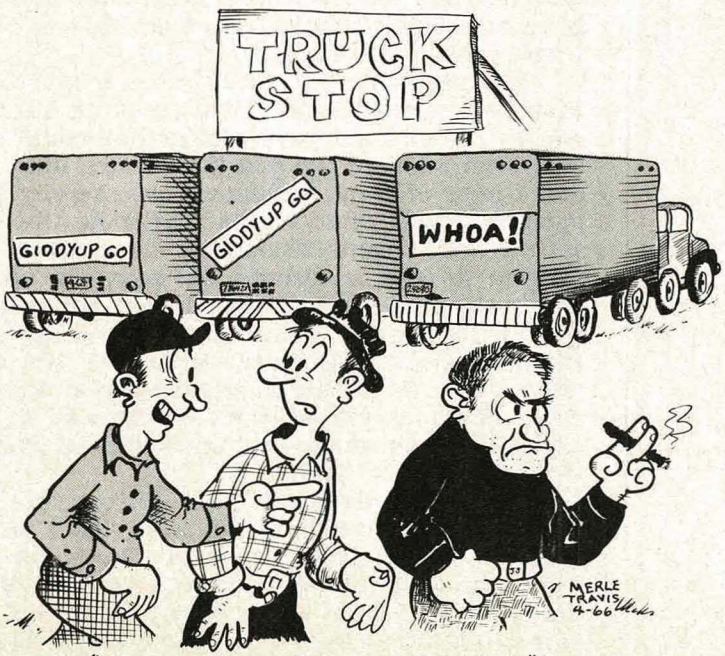
But huntin' with Grandpa was a little different. Imagine huntin' an animal that weighs upwards to two thousand pounds (the male of the species) and doing the huntin' at night!

"The goin' might be a little rough, Leather," Grandpa said, as we started pickin' our steps down a steep brushy hillside. We finally reached the opening and walked across a broad meadow, deathly still and bathed in moonlight bright enough to read who's number six on the charts, (if you believe in that sort of thing.) We stepped across a cold shallow stream as clear as Jean Shepard's voice. Another hill was before us. We hoped the hunt would prove fruitful there.

As we walked through the brush thirty feet apart, we suddenly saw the animals at the same time. There were two of them. We had powerful flashlights and four orange eyes glowed at us not over fifty feet away. Grandpa's voice broke the stillness.

"There they are!" he shouted. "The next time this ol' cow has a calf I hope it's up closer to the house."

The hunt was over. We walked back up the hill to his house in Goodlettsville, Tennessee, and were soon dreaming of huntin' jay-birds with sling-shots.



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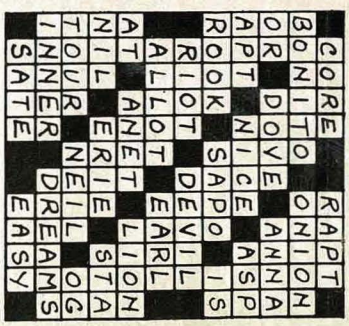
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Solution to Crossword on Page 55



FROM LIFE TO LEGEND PART 1

Why Another Hank Williams Story?

About the Author

Jerry Rivers was born in Miami, Florida, but both his parents passed away while Jerry was an infant, so he was brought to Nashville, Tennessee, to be raised by his Grandmother. Here, as a young boy, he listened to the Grand Ole Opry on the old Atwater Kent in the living room every Saturday night, developing an early fascination for old-time Country Music that eventually led him into his interesting career. Jerry worked at his trained profession of electronics for a few years, but was always spending his spare time practicing on his fiddle or playing on local radio stations until an unusual series of events placed him in the position of fiddler for Hank Williams, probably Country Music's most legendary composer and recording artist. His travels and experiences with Hank began in July of 1949, and ended when he was pall-bearer at Hank's funeral in 1953. Jerry has been constantly associated with the Grand Ole Opry and the recording business in Nashville since before there was any recording business in Nashville, and artists had to travel to New York or Chicago, or record their songs in WSM's studios. The short but fabulous career of Hank Williams took Jerry and the other "Drifting Cowboys" into areas and mediums that Country Music had never before touched, and placed them in personal association with such famous personalities as Bob Hope, Jack Dempsey, Perry Como, Kate Smith, Jimmy Durante, Jack Benny, and Jack Ruby. Since Hank's untimely death, Jerry has continued to work on the Grand Ole Opry in various capacities until recent years when he became an active member and business manager for the vocal and instrumental group, "The Homesteaders." This act is now traveling over the world, entertaining in a tradition and style that Hank Williams helped create, and into areas where Hank opened the doors.

by Jerry Rivers

Recently while I was at a small U.S. radar installation on the Canadian border, a young G.I. who appeared to be about 20 took me by the arm and led me to a corner table where he leaned comfortably back in his chair and said, "Now, tell me all about Hank Williams."

Sometimes the questions are more direct . . . "Did Hank really drink a lot like it showed in the movie?" or, "What was the real cause of Hank's death?" Most puzzling is the intense interest in Hank Williams or those who worked with him by some who couldn't have been over 4 or 5 years old when he died. Of course, this curiosity and sincere interest isn't limited to the younger generation. Even more questions come from the older fans who may have seen Hank work on stage at various times.

Well, after working with Hank Williams during his four biggest years, and possibly being with him more during this time than even his own family, it has taken me more than 10 years to fully realize what a really great impression this man made on the Country/Western Music industry and its followers . . . not only during his life and career but increasingly up to the present time and apparently for many years to come.

Very frankly, on New Year's Day of 1953 and for some time to follow I thought, "Well, this is the end of it. Before long it will all be gone and forgotten." Actually, events preceding Hank's death had led me into a feeling of "finale," even before the fatal night. I found myself confused and almost ashamed that Hank's sudden death was not the surprise or shock it should have been to me, although I was greatly disturbed.

During the past 10 or 12 years I have been approached by several individuals seeking information so that by book, story, or movie they could attempt to answer many of the questions concerning the life and career of Hank Williams and thereby impress upon the world what a great artist he was. I have sat up many nights discussing the good old days, pouring through snapshots, old souvenir programs, songbooks, and newspaper clippings, some of which were furnished for research on the movie, "Your Cheating Heart." As these and other stories have come before the public, they have revealed fairly accurately the fast rise of Hank Williams as he became perhaps the greatest Country/Western writer and song stylist of all time.

I don't believe that it's any longer necessary to "sell" the idea that Hank Williams was a great personality. That's already proven. That's why young folks who were just born when Hank died still buy his records . . . and that's why unknowing fans in Japan write the Grand Ole Opry, "Send Mr. Hank Williams to sing for us in Tokyo" . . . and strangest



HANK WILLIAMS

of all, that's why some people will still drive a hundred miles to ask this fiddle player questions.

Right off, let me say that I don't believe that anyone can truthfully and directly answer most of the questions I've heard. But I do feel that the everyday experiences and association that I and the other fellows in Hank's band maintained during the fast and final years of his career will perhaps enable you to have a better understanding and thereby come up with your own answers as I must do.

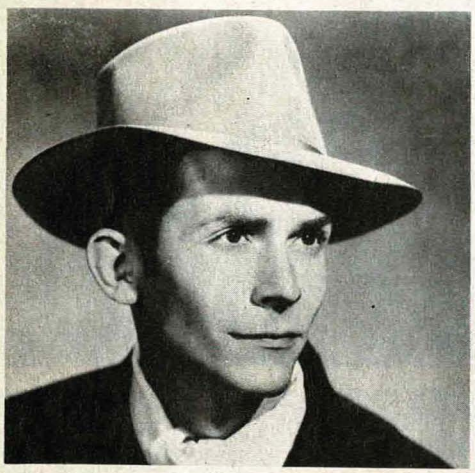
I have no unrevealed scandal . . . no exposé, as some have so inaccurately attempted. We've all done some things we wouldn't put in the Weekly Reader. We excuse ourselves from the room once or twice a day; so did Hank, and I don't feel the necessity to expand on a few personal items that might make one paragraph more interesting to some, but would contribute nothing.

My purpose is to share the day-to-day and week-to-week experiences in order to reveal some of the hilarity, tragedy, excitement, and heartbreak that went into the creation of a legend in our day. There should be interesting sidelights, since much of this story is interwoven with the lives or creation of some of today's biggest names in Country/Western Music, some of whom had their future seriously affected by the short, big-time career of Hank Williams. For many, this could be a different backstage view of the Grand Ole Opry . . . a closer look at some of us who have worked there . . . and how we got there.

The desire for knowledge on this subject was never impressed on me more than recently when we secured a young drummer, fresh out of high school with a Beatle haircut and a background of Saturday night bop-hops. Returning from our second engagement together, he turned to me about two a.m. one morning and said, "Like . . . man, how was it working for Williams?"

Well, Charlie, here's how it was.

I saw Hank Williams for the first time sitting



One of first pictures taken after he signed with MGM Records.

on a stool at WSM radio studios while Clifford shined his sharp-toed boots. I guess Clifford, a WSM porter, has shined the shoes and cowboy boots of every artist and musician whose shadow ever darkened the stage of the Grand Ole Opry. His stool and bench were always set up every Friday and Saturday night in the main corridor between the elevator and studio "A" where so many live Country Music shows once



This photo was taken on October 27, 1949, in Toronto, Ont., Canada. It was Hank's first tour in Canada.

originated. I often wonder what Clifford does now that the Friday Night Opry has moved down to the Opry House on Fifth Avenue and all the Saturday afternoon shows have moved to the television studios. In those days (1949) live radio shows in 15- or 30-minute segments were broadcast every Friday and Saturday afternoon. That's why Hank was there, to participate in a Friday night broadcast.

I had been kicking my own bottom for several months, ever since Hank moved to Nashville and took an immediate role as one of the biggest names on the Opry. In 1948 I had quit my job as an electronic parts salesman to meet the Short Brothers band on tour at Wheeling, West Virginia. A few months previous Jimmy and Leon Short had left Ernest Tubb's Texas Troubadors to form a unit with two younger brothers. Their fiddler, Billy Stewart (brother of Redd Stewart who wrote "Tennessee Waltz") had received his draft notice.

Upon receiving a wire from the Shorts I jumped at the opportunity since I had been working eight hours a day at my regular job plus doing a 5 a.m. radio show each morning and a 5:30 show each afternoon. This was in addition to a four-hour square dance every Saturday night and a few week-night schoolhouse jobs.

I stayed with the Short Brothers about two months until they decided to move permanently to Houston, Texas. It was during my last week in Houston that I first became familiar with the name of Hank Williams. There was a new record on all the juke boxes and on the few c/w radio shows of that day. It was a song called "Mansion On the Hill" and it really grabbed me.

Before I left Houston for Nashville a few days later I had found out that Hank Williams was a fast-rising country singer from Montgomery, Alabama, who was now working on the Louisiana Hayride in Shreveport.

Since I had now been on the road for two months, and being the seasoned age of 19 years, I now felt like a seasoned trouper. Actually, I was so ignorant of travel that I didn't even realize the bus I was riding to Nashville passed right through Shreveport until it made a stop there. I strongly considered getting right off the bus and hitting Hank

for a job, but homesickness got the best of me and I passed up what I later found could have been my first opportunity to play fiddle for Hank Williams.

When I arrived back home in Nashville, I went back on the morning and afternoon radio shows with Big Jeff on WLAC radio. I guess Big Jeff furnished the training ground for more Grand Ole Opry musicians than any other one source. In those days when a country boy came to town to "pick music" and didn't have the contacts to get on the Opry, he'd invariably end up in Jeff's band — at least for a year or two. Some of these trainees included Grady Martin (now one of the nation's outstanding guitarists, probably making as many record sessions as any other in the world), Bobby Moore (maintaining a similar position on bass fiddle), Benny Martin (a champion fiddler and recording vocalist) and Jimmy Wilson (now playing guitar on the Bobby Lord syndicated TV show).

Shortly after I returned to Nashville I received a phone call from Hank Williams in Shreveport. However, Hank had not yet reached enough popularity and success to make an outstanding offer, and not wanting to move to Shreveport but yearning for a job on the Opry, I turned down my second chance to work for Hank.

Then, almost overnight, big things began to happen for Hank. A song entitled "Lovesick Blues" hit the Billboard charts and stayed there week after week. Hank Williams became the main topic of conversation backstage, weeks turned into months, "Lovesick Blues" remained number one, and earlier Hank Williams records took positions in the Country's top ten.

Almost immediately Hank was signed as a regular member of the Grand Ole Opry and I was thoroughly disgusted with myself when I heard he had moved to Nashville and was building a home here. Had I only taken Hank's earlier offer and moved to Shreveport for just a couple of months, I would now be coming to Nashville with him, and on to the Grand Ole Opry.

Then, one evening as I finished a radio show on WLAC, my old friend Jack Boles (working with Jimmy Dickens at the time) came over to tell me that Hank Williams was forming a new band and hadn't hired a fiddler yet. Needless to say, I didn't let the third opportunity pass by and we went directly over to WSM where I stood there with my fiddle under my arm, waiting for Hank to finish his shoeshine.

I recall hoping that the parts I had memorized for Hank's early records would stay with me. In a few minutes he arose from the stool and walked down the hall toward unoccupied Studio "C," giving me a sign to follow.

Hank was tall and very thin, only 25 at the time but unusually mature, his black hair already quite thin under his white, wide-brimmed hat. He walked with one shoulder held noticeably lower than the other and I laughed later when Don Helms told me this could easily be due to carrying a blackjack, brass knuckles, and an "Owl Head".38 in his pocket when these were more important items than a guitar in the early days in south Alabama honky-tonks.

Jack borrowed a nearby guitar and as I opened my fiddle case Hank surprised me by taking the fiddle and sawing out "Sally Good'n" with Jack accompanying on the guitar. It was pretty ragged, but he carried a good rhythm and tempo.

When he finished Hank turned to me and said, "Can you play 'Sally Good'n' boy?"

I took the fiddle and Jack and I went right into the old familiar hoedown we had played many nights at square dances.

When we hit the last note Hank said, "Anybody that can play 'Sally Good'n' better than I can is a darn good fiddler. You're hired."

Continued next month —



This was taken in 1950 at the WSM Studio after one of the regular early morning shows for Mother's Best Flour. Left to right: Howard Watts (Cedric Rainwater), "Cousin" Louie Buck (veteran WSM announcer, now WSM exec.), Sammy Pruitt, Hank Williams, Jerry Rivers and Don Helms.

On the Side: PETE WADE

Want to know how to go to Nashville, Tennessee, carrying a guitar, and within two weeks have a job as a lead guitar player for one of the hottest bands in Country Music? Well, if you do, don't ask Pete Wade. He did it, but could never tell you how. Pete was only 18 at the time he started with Ray Price, as a Cherokee Cowboy, and he hasn't stopped since that day.

Pete was born December 16, 1934, in Norfolk, Virginia, and got his first guitar eight years later. He picked around Norfolk and got his first professional job when he was 14. After going to Nashville and getting his job with Ray, he picked for ten years with some of the best bands in Country Music. He has worked with such names as Johnny and Jack and the Tennessee Mountain Boys, Kitty Wells, Ferlin Husky and Faron Young.

Pete spent his last year on the road with Judy Lynn and her band. After those ten years, Pete went to Nashville and started working sessions in the studios. Pete will jokingly say, "The hours may be rough, but you don't have so far to go when you go to work."

Like many artists and musicians who have scored in Country Music, Pete's greatest thrill was his first appearance on the Grand Ole Opry while working with Ray Price. Pete is now a regular on the Opry. He has appeared as a picker on the Tennessee Ernie Ford Show, the Wilburn Brothers Show, the Marty Robbins Show, the Stu Phillips Show and can now be seen on the Webb Pierce Show.

Pete plays lead guitar, bass guitar, classical guitar and dobro. He also has one of the newest gimmicks in guitar sounds. He and Sho-Bud guitar got together and built a Pedal Spanish. He can really get some wild sounds with this guitar. He is also quite a fiddle player and has just finished an album of waltzes with Tommy Jackson on Cumberland Records. Pete is also featured on a Monument Record Album called "Five Guitars" along with Harold Bradley, Joe Tanner, Jimmy Covard and Jack Eubanks.

To name all of the artists that Pete has recorded with and the songs on which he has played would go on endlessly, but just to show you how much he is in demand, we'll name a few. He has recorded with such artists as George Jones, Gene Pitney, Ray Price, Roy Drusky, Sonny James, Webb Pierce, Marion Worth, Don Gibson and George Hamilton IV. He has been on such hit recordings as "Young Love," "Big Job," "Crazy Arms," "Heartaches by the Number," "White Lightnin' Express," "Memory No. 1," "Born Loser" and "Stop the World."

Now I suppose you wonder what Pete does in his spare time, if he has any. Pete and his lovely wife, Jean, reside in beautiful Hendersonville, Tennessee. They have a lovely early American home with antiques throughout. Pete likes to spend his time fixing up old furniture and puttering with garden tools. He is the proud father of three children, a daughter, Angela Dawn, age 8, and two sons, Michael Bland, age 7, and Tracy Dean, age 2.

At the present time Pete is concerned with his embarkation as a recording artist in his own right. He has just recently recorded a single instrumental for Pete Drake. Not knowing whether or not his luck will be as good as it was when he first went to Nashville leaves Pete somewhat dubious about the record, but we can rest assured that no matter what the outcome of his record will be, Pete will be pickin' for many years to come.



Pete and Starday mastermind, Tommy Hill, add just the right touch to Red Sovine's (middle) hit, "Giddyup Go."

Farm Wife's Window

by Ethelberta Hartman

REMEMBER WHEN?

Grandma saved every drop of fat, dried it out and cooked it with lye to make soap?

All wood ashes were saved and leached to make the lye for soap making?

You had to wind up the old Victrola to keep the music going?

Eggs were hatched by putting them under a setting hen or "Cluck"?

You bugged potatoes by knocking the slimy red things into a pan of kerosene?

Grandma made a delicious cough medicine by baking onion with sugar?

Gasoline was an unimportant by-product of kerosene and the oil companies didn't know what to do with it?

"Come Josephine, in my Flying Machine," was considered "Way Out"?

Everyone from Grandma to baby got a spring dose of sulphur and molasses to thin the blood?

Dandelions were considered spring tonic and the best place to find them was up the railroad track?

"Eight Hours" became the official song of Organized Labor?

The brine on the corned beef turned ropey and had to be drained off and replaced by new?

Vernon Dalhart recorded "The Prisoner's Song"?

Every woodlot gave off a sweet, steamy aroma as maple sap boiled to maple syrup?

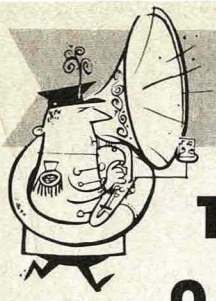
The first warm days found Grandpa out digging horseradish roots, and how you cried putting them through the grinder?

"Old Black Joe," "My Old Kentucky Home" and "Swanee River" were sung with no thought of social significance?

The open house door was signal to shed that long underwear?

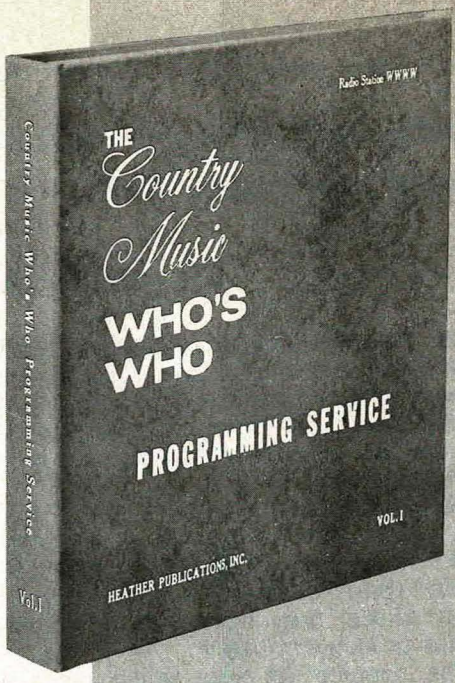
MILESTONES

MARRIED. Jean Shepard, 29, Grand Ole Opry and Capitol Record artist (widow of Hawkshaw Hawkins) to Nashville Detective Archie Summers; in Nashville March 12; both for second time.



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DISC'CUSSION

FILLING IN THE RECORD by Ed Kahn

For over forty years the Country Music industry has been turning out exciting music. Today is no exception, and in many ways it seems that the modern Country and Western sounds are perhaps the most vital music that the industry has released since the 1930's.

Singers like Buck Owens, George Jones, Connie Smith, and Loretta Lynn leave no mistake that they are strictly Country, and proud of it. While they have embodied many of the newer styles and techniques in their music, they have maintained the essential integrity of Country Music.

The problem of how much or how little to change a musical idiom is always difficult. If we call for no change, then the musical form becomes stagnant and merely a survival from the past and often loses meaning for today, but if we change too rapidly, then we lose the vital contact with the heritage of the past that allowed us to grow to our current stature.

So the answer lies somewhere in the middle.

But the change must come from within the tradition and in keeping with the tradition, and a look at the past shows that this is just what has happened. The sounds of the singer with one instrument gradually gave way to the small string band and finally merged with the exciting Western sounds to produce contemporary Country and Western Music. It is now our obligation to take a backward glance at every possible opportunity in order to view our exciting past and to gain new perspective on the present.

In this column, in the future, we shall be asking various people to review records. Primarily the emphasis will be on current long playing releases, but we will pay especial attention to reissues.

In addition, we will review the material from a different perspective than has been general in the past. Firstly, we shall emphasize the esthetic side of the presentation. Our concern will not be whether the record has a great sales potential or not, for ultimately the public will decide the answer to that question, but rather whether the music has merit as a form of musical expression within our idiom.

Is the music within the tradition or too far removed? Is the performance watered down to the point that it is hard to tell whether it is Country Music or not? Is the material treated with the dignity and respect that it deserves? These will be the criteria for our reviews.

It is our assumption that Country Music is one of the most vital forms of musical expression in the United States. It is one of the American heritages in which we can take a great pride. Yet, the music has never really been taken seriously.

Magazine articles on the subject generally make fun of Country Music and the writers expose their ignorance of the subject. And the fan magazines are generally written down to an audience. We assume, however, that the Country Music fan is an intelligent person who happens to like Country Music just as another person likes jazz or classical music. And if this assumption is correct, then the fan deserves more than he is receiving.

He deserves albums that contain meaningful liner notes; he deserves critical and well-thought-out reviews of the records that offer added insight or background into the material and constructive criticism for the industry, rather than sales predictions or unqualified praise. And lastly, he deserves more attention to the past. Our background should be a source of pride and the industry might well reissue more highlights from the past than have currently been made available.

A number of important reissue albums point out some of the problems in our field. A small company, County Records (307 East 37th Street, New York 10016), has specialized in reissues of some of the great classics of the past, as well as in searching out current musicians favoring some of the older styles.

In "A Collection of Mountain Songs" (County 504) we are treated to twelve selections by a number of singers accompanied by string bands. The years of recording range from 1927-1930, and the songs include such favorites as "Careless Love," "Groundhog," and "Big Ball in Memphis."

Many of the bands, though great in their day, are long-forgotten. Perhaps the most important group represented is Charlie Poole and the North Carolina Ramblers, who become the featured artists on another disc (County 505). While the first album contains great selections by wonderful musicians representative of Appalachian string bands of the 1920's, we are given little information beyond the names of the artists, when known.

On the Charlie Poole album, however, we are treated to brief but accurate notes telling us about the history of the group as well as essential biographical information about the artists. Although Poole himself died in 1931, one member of the original group, Norman Woodlieff, still lives in Spray, North Carolina, where he works as a sign painter.

The album contains some of the best material that the group recorded, including "Don't Let Your Deal Go Down," "Leaving Home" (a version of "Frankie and Johnny"), and "White House Blues" (later recorded by Bill Monroe).

We would like to know more about where the artists learned their songs and the background of some of the material, but this kind of information is impossible to present on the back of an album. The company informs us, however, that it is currently working on a small booklet which will contain the full story of the group as well as complete discographical information on all of their recordings. This will be a welcome addition to the disc.

It is not just the small companies, however, that are making attempts to bring back some of the old



classics. "Maple on the Hill and Other Old Time Country Favorites" (RCA Camden CAL-898) features ten recordings by six different acts. The recordings date from 1933 to 1941 and include artists as important as Uncle Dave Macon, The Delmore Brothers, Mainer's Mountaineers, The Carlisle Brothers, Riley Puckett, and Bradley Kincaid.

On this album we are given recording dates so that we can begin to see how style changed over a period of time, but the unsigned notes are entirely inadequate for such an important album. Despite the inadequacy of the notes, they are generally accurate, containing only two factual errors: Riley Puckett was not born blind, and Uncle Dave Macon was not the first star of the Grand Ole Opry. Nevertheless, the album is a welcome addition to any collector's library.

An album which provides a useful contrast because of its excellent notes is "Authentic Cowboys and their Western Folksongs" (RCA Victor LPV-522). This album is just what we might expect, with recordings dating from 1925 to 1934 and featuring many of the greatest of the old cowboy singers and musicians including Carl T. Sprague, "Mac" McClintock, The Girls of the Golden West, and a number of equally important but lesser known artists.

The most interesting selection on the disc is The Cartwright Brothers' recording of "Texas Ranger," one of the most beautiful and haunting recordings of solo voice and fiddle available. Eck Robertson's "There's a Brown Skin Girl Down the Road Somewhere" still stands out as excellent fiddling nearly forty years after its initial release.

But in addition to the music contained on the album we are given exceptional notes by Fred G. Hoeptner, an authority on this music, who gives us biographical information on the artists, background on the songs, and a feeling for the music and its times. This record sets the high standards which we wish others would follow.

Reissues are not reserved exclusively for long-out-of-print material. Melodeon Records (Box 7102, Arlington, Virginia 22207) has recently presented an album of "The Stanley Brothers" (Melodeon 7322) on which, seemingly, their entire catalog of recordings for the old Rich-R-Tone label is reissued. The notes are scanty, but the album is terribly important for these early recordings by the Stanleys offer rare examples of their early style. Though the fidelity is poor, as it was on the original recordings, the music is beautiful.

Especially interesting is "Little Birdie," in which Ralph Stanley uses old-time banjo style in favor of the Scruggs style banjo generally used in bluegrass. The vocal blend of the Stanleys is always beautiful, and especially so on these recordings. This is certainly one of the most important bluegrass albums to be released in the last years.

In our next column we will shift our attention away from reissue material and review some of the exciting sounds that are being produced today.

Each month we will be reviewing records on these pages so be sure we are on your mailing list for all releases. Send one copy to HOE-DOWN, 3285 So. Wadsworth Blvd., Denver, Colorado 80227. At the same time send copies to Ed Kahn, John Edwards Memorial Foundation, Folklore & Mythology Center, U.C.L.A., Los Angeles, Calif. 90024

Reviews by Ray Taylor

It's A Big Land — Sheb Wooley — MGM E 4325

Somehow Sheb becomes "Pete Nolan" long enough for the listener to start hunting his six-gun, spurs and bed roll. The trip from Kentucky to the "big land" is as real as your imagination and just as much fun. Happiness, sadness, laughter and tears came alive in The Big Land.

Kitty Wells Sings Songs Made Famous By Jim Reeves — Decca DL 4741

Never having figured out who is supposed to "tribute" who, this is a mating of opposites. You want to hear Jim singing and all that comes out is Kitty. Not disagreeing with either singer doing their records, here, it's the giving and not the gift. Kitty fans will love it . . Jimbo fans won't.

Sweet Memories — Webb Pierce — Decca DL 4739

Webb fans will be quick to add this album to their collection. Longevity hasn't hurt him at all. In fact, he seems to mellow with age. Memories contained within may just jog some old thoughts loose that have been stored for future posterity. It's smooth . . . it's Webb.

The Doodlin' Song b/w My Darling Hildegarde — Statler Bros.
Columbia 4-45326

Doodlin' is what they're doin' . . . all over the place and to a lively toe-tappin' tempo, too. It takes a time or two through to get all the "doods" but from there on, it's down hill all the way. Should be big.

Little Mac b/w Wrong Generation — Carl & Pearl Butler
Columbia 4-43536

A poor man's version of the Korean War's little guy called "Joe." Below the very capable talents of two fine people. Flip side is just that: tale of woe after finding out "too late" that things could have been different.

Too Busy Saying Goodbye b/w Saving My Love — George Morgan and Marion Worth — Columbia 4-43543

True story of way too many modern couples, staying up with the "Joneses" and material needs, get out of hand. Flip is today's version of Jeanette McDonald and Nelson Eddy's famous "Indian Love Call." Columbia has two of the real good voices together on this one.

Chet Atkins Picks On The Beatles — RCA Victor LPM 3531

From what could be tongue-in-cheek to music the "Chet" fan will gobble up. This album is "Atkins Guitar" from the ground up. Mop-top George Harrison sums it all up when he says, "The tunes sound like they were written with the 'boss' of RCA in mind."

Folk-Country — Waylon Jennings — RCA Victor LPM 3523

No newcomer to country folk type singing, this boy has his first album. Likers of the "wailin' " will listen long and happily. RCA could very well have one of the "new" best in the business.

This Old House Has Got To Go — Stuart Hamblen — Kapp KL 1469

From one of the masters who has more crammed into his life to date than most in a lifetime, "protests" the state putting a freeway through his property. He won't like it . . . but it'll sell records.

Miss Smith Goes To Nashville — Connie Smith — RCA LPM 3520

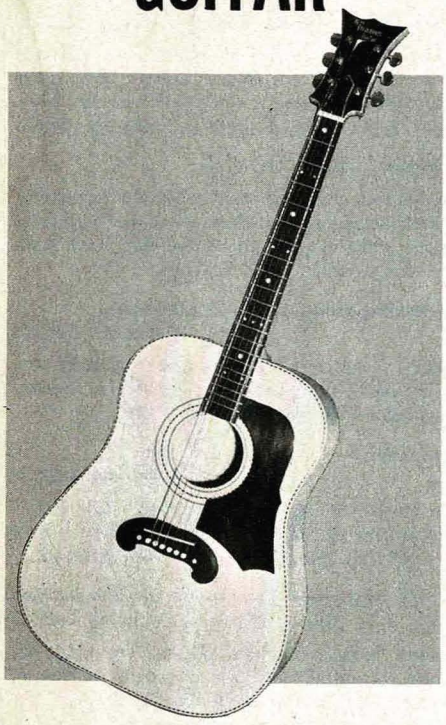
The lovely lady from Warren, Ohio, sings all sorts and they all come out tops. This singing discovery of Bill Anderson lives up to every good word previously said. Such a large voice from such a little lady should never come! But it does and be it ballad or be it up-tempo, it's the sound you'll long remember.

Talk Me Some Sense — Bobby Bare — RCA LPM 3515

The chart song of Mr. Bare pleads for one lick of sense from anybody. The rest of the album wanders through the rest of imagination in many interesting ways. Folks not on the "know" will wonder and fans in the "know" will know there is definitely only one "Bare."

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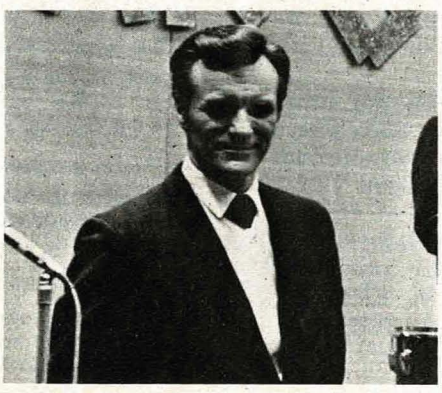
HOEDOWN GOES TO

Cold weather and cloudy skies threatened as our plane landed in Oklahoma City, where we traveled to attend the second big Bar-S Jamboree, sponsored by the Cudahy Packing Co. The show was televised for showing in 30-some markets, and we met many old friends of Country Music there, along with some new ones we made. While there with our camera and reporter, we witnessed a full hour of the foot-stompin'est, guitar-pickin'est Country-Western entertainment ever presented for TV!

The theme of this particular show was "Country Music Around the World" and it included film clips of stars entertaining servicemen overseas. The show was characterized by plenty of music and plenty of action.

Producer and host of the Bar-S Jamboree is Mack Sanders, a Country and Western personality since 1938 when he joined WSGN, Birmingham, Alabama. Mack is now a principal in three great Country Music stations, KSIR, Wichita, KFRM, Salina, and KOOO in Omaha.

The band for the Jamboree is Mack's group of top notch musicians, "The Ranch Boys." Mack organized the group in 1951 and they have been very popular in the midwest. Their current hour-long show on KETV, Omaha, is ranked among the top 10 in the market.



Mack Sanders, host of the Jamboree

The weather zipped to zero the night of the show, but over 2,000 people braved the storm to come. Minnie came in shortly before showtime wrapped up in her coat, boots on, looked around at everyone solemnly and said "Pretty cold."

Before the show, Acuff went out front and talked to the audience, asking them, "How you all doin' out there?" He warmed them up like the real pro he is, then came backstage and said, with a grin, "Wonder if they knew my name?" Of course, everyone knows the "King of Country Music." If they didn't, you can be sure they knew when he sang the famous "Wabash Cannonball."

Roy Acuff, Jr., a good-looking, quiet young man of 22, made his television debut on the Jamboree show. His first stage appearance was at the Grand Ole Opry during the Disc Jockey Festival last October. A member of the promotion staff at Acuff Rose Publications, Nashville, Roy Jr. told us he wasn't sure yet whether or not he wants to be in the entertainment business. When we asked Roy Sr. about the lad and show business he said, "He has to make up his own mind. Music will be a good life for him if that's what he wants. It has been good to me." Roy introduced his son on the show very proudly and Roy Jr. received tremendous applause.



Roy singing the "Wabash Cannonball"



Roy Clark tasting some of that good Bar-S Ham

THE BAR-S JAMBOREE

Roy Clark, a real clown, imitated Johnny Cash. Then he really started hamming it, using his guitar like a Dobro. Cousin Oswald, of Acuff's Smokey Mountain Boys, was watching from the wings holding his Dobro. He muttered intently under his breath (but with his usual grin), "I'm goin' to break his neck when he comes off — he's destroying me!"

Wanda Jackson sang her "rockabilly" hit, "Let's Have a Party," and her popular German hit, "The Box He Comes Home In." Imagine hearing a German song with a real Okie accent!" Wanda exclaimed.

Onstage Minnie Pearl claimed she saw some hobo dresses while visiting the big city. "You know, no visible means of support." Her tales about her friends in "Grinder's Switch" had everyone doubling up with laughter. "One girl in Grinder's Switch," she recalled, "was so skinny that she wore one of those strapless dresses backwards. Her shoulder blades held it up."



The Gal from Grinder's Switch

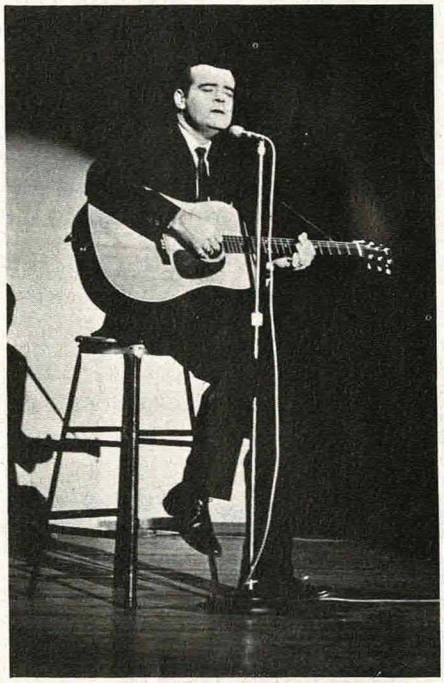
Don Gibson brought the house down with his big hit, "Oh Lonesome Me," sung by popular demand, and Roy Drusky won rounds of applause with his renditions of "Anymore," "Mr. Peters," and "Stranger." Also featured on the show were The Marksmen, Autry Inman, Buddy McCall, Joe Rae and Jeannie Pierson.

For the finale of the show, the entire cast came out and sang "Y'All Come" and bid the enthusiastic crowd adieu.

Your editor spent several days in Oklahoma City, and while there visited Jack Beasley at KLPR Radio and TV. Jack has America's first All-Country Music TV station, and what a tremendous sound! We saw a run-through of the "Faron Young Show" which Jack filmed in his studios. For the show he put Faron in a black suit and the band in tuxedos. Jack told us, "You don't have to be a clown to play hillbilly music. I took the frills off and gave 'em a Madison Avenue look."

Incidentally, we were surprised on arrival at the Holiday Inn in Oklahoma City to find one of our very favorite people there—Buck Owens. He was playing the Trianon Ballroom the same night of the Bar-S Jamboree. We visited with Buck quite a bit during the two days, and a nicer guy couldn't be found anywhere.

On Saturday we left Oklahoma City, via Dallas, since all planes to Nashville were grounded. While waiting for a plane out of Dallas, we spent much time with Autry Inman, a very fine artist and a real gentleman in our industry.



Autry Inman

When we finally got a plane, we were sharing it with many Country Music greats — Minnie Pearl and her husband, Mr. and Mrs. Don Gibson, Roy Drusky, Autry Inman and our old smiling friend, Lefty Frizzell, coming from another engagement.

Now we're anxiously awaiting the next Bar-S Jamboree which is coming to "our town," Denver, in May.

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The Country Kitchen



Anyone for Stir-about?

by Ethelberta Hartman

I need your help! Did you ever hear of Stir-about? It's supposed to be something delicious our Grandparents ate for breakfast.

A friend wrote recently asking for information.

"My grandmother, a native of Pennsylvania, taught my mother how to make it but I've forgotten just how it was done.

"She would make a good hot fire in the old wood stove. Then she'd put a quantity of water into the round-bottom iron kettle and take off the stove lid so the kettle sat close to the fire.

"When the water was boiling hard she'd sprinkle in handfuls of flour with her left hand, stirring vigorously with her right and adding salt to taste.

"When the mixture thickened she removed the kettle from the fire and put the big iron skillet in its place. When the lard was sizzling hot she dropped in big spoonfuls of the thickened flour.

"They fried until they were a wonderful crusty golden brown. As soon as she brought them to the table the family gobbled them down with sorghum syrup and homemade butter.

"Why don't mine taste as good as they used to when I was a kid?"

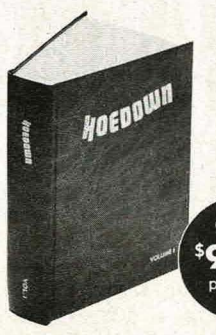
To you figure-conscious moderns that may sound like a lot of calories. My correspondent continues:

"My, but they were good and filling. It wasn't 'til I was grown that I realized they were also cheap. And we never had them except just before baking day when the bread was short or non-existent."

Doesn't sound too good, does it? Do you suppose they **really** just dumped in the flour? From my own experience in making cornmeal mush I would say she'd wind up with lumps.

I seem to remember when MY Grandmother made graham mush for breakfast there were always lumps in it no matter how hard she stirred. But that's the way my friend says her mother did it. Maybe there was a little step of mixing the flour with cold water she forgets about. Or maybe they stirred faster. Or maybe it was the iron kettle or the wood fire. Sometimes I think memory makes the syrup sweeter, the crust crustier.

If any of you share this woman's fond memories of Stir-about I wish you'd get out your writing things AT ONCE and tell me just how your Grandmother did it. It would make my friend very happy if she could hear from just one soul who remembers just how delicious Stir-about was and just why it never tastes the same today.



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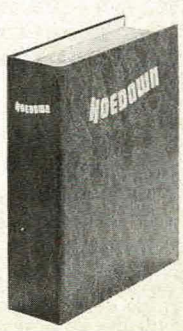
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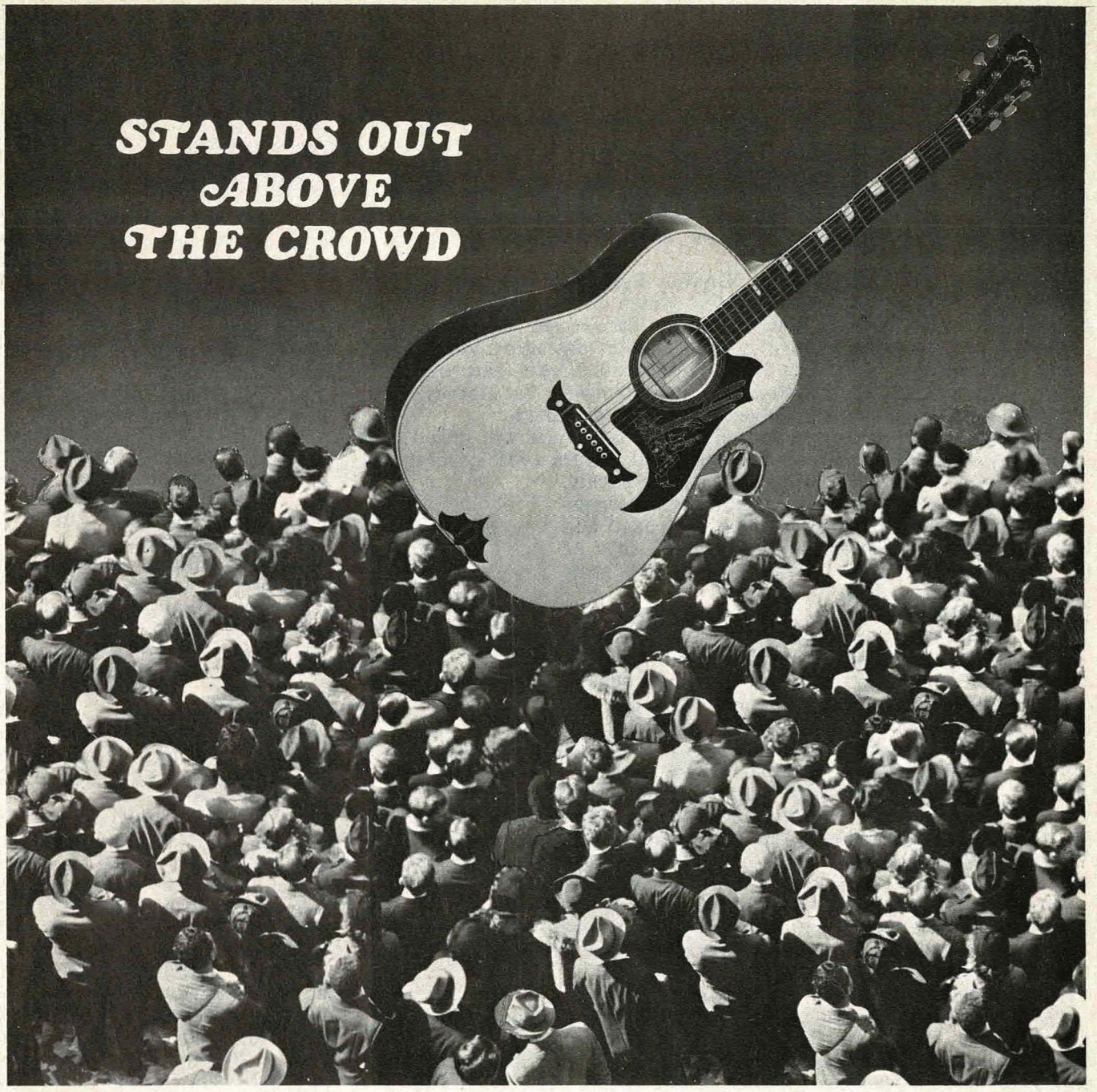
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CANADA NEWS by Fred Roy


Gary Buck

Gary Buck, winner of the Top Canadian Country Artist award in RPM Music Weekly 1965 poll, has become the first male Canadian Country artist signed by Capitol Records of Canada. Canada's top female artist from the same poll, **Diane Leigh,** is also on the Capitol roster and riding high with "Shadows Of My Heart."

Toronto-based **Rhythm Pals** have a newie titled "This They Say Is Me," which could easily give the fellows some competition for themselves. The Pals are a regular feature on the CBC's Friday nite TVer "The Tommy Hunter Show." The show has an all-Canadian cast featuring, in addition to Tommy and the Rhythm Pals, such names as **Pat Hervey, Al Cherney, Ollie Strong, Maurice Bolyer** and a host of others.

Toronto's CFGM has plans for an FM outlet which will give the station a 100,000 watt non-directional signal and a much wider coverage.

RCA Victor artist **Dick Damron** pens from Bently, Alberta that he and trio have just completed a successful two month stay way up in Whitehorse, Yukon and is glad to get back to warmer climate. Dick says he has written some new songs, so let's hope he gets some of them out on RCA pronto.


Dick Damron

NITERY NOTES Country Music on the night club scene around Canada is going all out with half a dozen clubs in the Toronto area featuring Country sounds exclusively. The big spot is of course, **Jack Starr's** Horseshoe Tavern downtown, with other locations such as the Edison, Diplomat, Drake, Brass Rail and Cambridge.

In other parts of Ontario, the Niagara Peninsula is going on full blast with Country Music at a number of niteries such as the Embassy in Port Dalhousie, the Atlanta at Niagara Falls and others. Around this area, the well-liked names include **Jack Kingston, Dot & Maurice Rainville, The McMullen Brothers, Jim King and his Country Kings, Bud Roberts and the Bordermen,** etc. Further to the north, the Tottenham Inn at Toeenham, Ontario has added a third day to their weekend schedule and now have **Russ Wheeler** and the **Settlers** featured.

Out east in Montreal, names like **Scotty Stevenson** and **Doug Trineer** are constant drawcards at places like the Blue Angel Cafe and the Monterrey in downtown Montreal.

DEEJAY DOINGS First rattle out of the bag, a great big "Hi" and lots of congratulations to my old buddy **Bernie Meehan** who is celebrating his 10th year at CFCH, North Bay, Ontario, where his daily "Western Caravan" is a great success. Also at CFCH, and apparently well liked there, is **Danny Morgan** whose show "Home Town Jubilee" is also a winner.

Congrats are also in order for CFGM's crazy man **Al Fisher** on being named Top Country Deejay in Canada in the RPM polls.

Out at CKAY, in Duncan, B.C., listeners are now treated to an extra hour of Country Music hosted by **Ken McEwan,** bringing the daily total to seven hours. The station is also programming live Country talent with a local group, **The Midlanders,** each Saturday morning.

New Country man around CKCL, Truro, N.S. is **Bob Henry** spinning the top tunes on his "Sunset Jamboree" show. Like all popular deejays, however, Bob can't find enough good records to spin.

Back to the west and to CKLX in Calgary where **Russ Vernon** serves up the Country platters each day. Russ, also an artist, reports that his "Canadian Country Top Ten" is gaining poularity.

That's about it for this issue. Before closing up, we would like to invite you to drop a line or two containing your news releases. If you are connected with Country Music in Canada, HOEDOWN readers want to know about you, whether you are an artist, deejay, sideman, record promo man or anything else. News of your activities in Country Music is always welcome in this column. Send resumes to Fred Roy, Hoedown Magazine, Box 400, Toronto 19, Ontario.



Would You Believe?

by Cecil Null

. . . That **Dixie Deen,** Music City news scribe, is a horseback trick rider as well as a trick writer?

. . . That **Jimmy Dickens** of Columbia Records, has endorsed a nasal spray called "The Bird"? Wonder how many ship loads of sand he will sell?

. . . That **Billy Walker** is helping to build a monument? He left "Charlie's Shoes" at Columbia and said "Nobody But a Fool" would "Cross the Brazos at Waco." At this writing, everyone is waiting for his first release on Monument Records.

. . . That **Jimmy Gately,** Decca Records, just let me in on the fact that **Gene Austin,** the singer who sold many millions of records of "My Blue Heaven," is his uncle? You have a big job cut out for you, Jimmy. Hope you sell as many in your career.

. . . That **Bobby Lord** of Hickory Records now has "Cash on the Barrel Head," and has burned all his credit cards?

. . . That **Leb Brinson,** Dal-Mor Records, has just bought some new equipment so he can climb back into the top ten again — but he knows, like he sings in his new song, he can't get by "Without You"?

. . . That **Biff Collie,** KFOX Radio, Long Beach, Calif., is giving away all his strawberries? He has been trying to sell me his collection of used calamine lotion bottles. Man, did he have the hives; he had to bring in help from the scratcher's union.

. . . That **Pete Drake** of Smash Records is so successful with his Talking Steel Guitar that his hound dog has been begging him to rig him up a talking fire plug? His talking dog showed him how to rig up his talking steel guitar.

. . . That **Jim & Jesse,** the McReynolds Bros., have applied their Blue Grass sounds to the Chuck Berry rock songs so well that I think they could do an album of Jimmy Reeds songs? They can call it "Jim & Jesse, Singing the Songs of Jimmy Reed, the Blues Boy." Hint . . . hint . . . hint.

So long now and remember, "The best way to get a friend is to be one."

A Trade, A Trademark and A Tunesmith

HANK MILLS, The Songwriter

Ever hear the story about the photo engraver who wrote songs? If you haven't, you're missing a good one. Hank Mills is the guy's name and his story is as phenomenal as any you'll ever hear in the music business.

Hank was born in a log cabin full of bullet holes in Droops Mountain Battlefield (now State Park) high in the hills of West Virginia. His daddy was a railroad conductor who didn't know a hoot about writing songs. Hank was raised in the state of Virginia where he graduated from high school.

After school he picked up the trade of photo engraver at which he is considered quite good. The trade that Hank picked up is one that he hasn't put down yet. He still works as a photo engraver in Nashville, Tennessee. Before driving stakes in Nashville, Hank moved around for a few years, married his lovely wife, Joan, and got some good ideas for writing songs.

Thanks to Hubert Long, President of Moss Rose Publishing Co., and an overabundance of talent, Hank finally found his calling. While working as photo engraver in Nashville and walking up and down Music Row, he somehow obtained an interview with Walter Haynes at Moss Rose. Walter persuaded Hubert to do a demonstration session on Hank's material. During that year he had 31 songs recorded and walked off with his first BMI award. He has etched his name on such all-time Country hits as "Girl on the Billboard," "White Lightnin' Express," "Big Job," "Billy Broke My Heart at Walgreens" and "Send Me No Roses." He has also written special song material for two movies thus far.



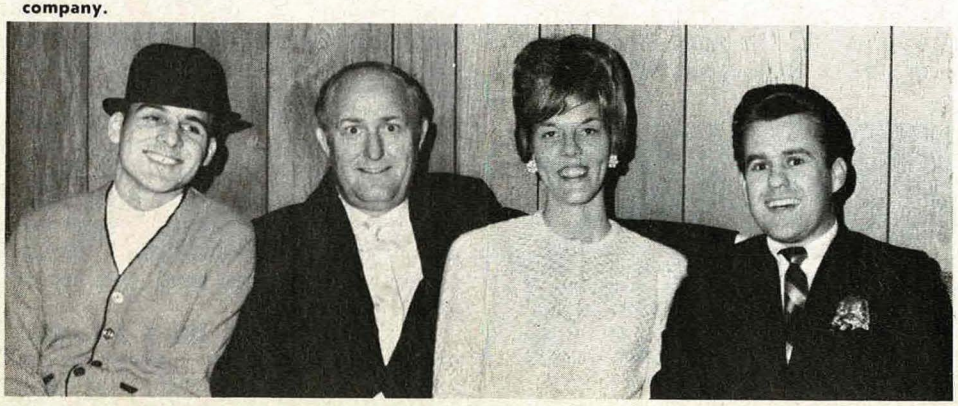
Hank smiles approvingly at some of the work he has done on his own pictures.

Hank wears a hat at all times, and is referred to by his friends as "Hank the Hat" Mills. Hank likes being called "The Hat." He feels that it is a good trademark for his songs. Hats are going to be around for a long time, and he hopes his songs will follow suit.

Hank's wife, Joan, a very petite and shy young lady, can't quite express her feelings about Hank's success. When asked how she feels, she can only blushingly utter, "It's just wonderful and I'm so happy for Hank."

Hank has ambitions to become a performing artist in his own right. He is presently being eyed by several recording executives and Hank would like to take a plunge as a screen actor, even if it meant removing his ever-present hat to do it.

Hank with Hubert Long, Pres. of Moss Rose; Shirley Welch, Sec., and Audie Ashworth, VP of the company.



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(Was listed in Cash Box Bullseye)

FRS-105 PHYLISS RICE $1.00
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FR-1001 TEXAS JIM ROBERTSON $1.50
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DOWN THE ROAD



The Happy Goodman Family and their $40,000 bus.

They sang and they sang and they sang. It was Gospel night in Corinth, Mississippi, and the people came from miles around to hear two of the hottest groups in Gospel Music today.

Having been invited to cover a Gospel Sing by Don Light, of Don Light Talent, Inc. (The World's first Gospel Talent Agency), I packed up my camera and notebook and took off. We all got aboard the Oak Ridge Boys bus, the driver put her in gear, and away we went.

The members of the group were attired in casual clothing for traveling. Every now and then one of them would start up a song and all would join in. Most of the trip to Corinth was filled with relaxed conversation ranging from the "lemon" automobile that tenor Willie Wynn had just bought, to setting mouse traps in the attic at piano player Tommy Fairchild's house. The trip was not tiring, thanks to the many conveniences that were built in the bus. Each member of the group has his own bunk and closet and all the necessities of life.

The Oak Ridge Boys were working Corinth with the Happy Goodman Family, whose bus was parked in front of the Coliseum when we arrived. Corinth is not a big town, about 12,000, and I am sure that everybody in town had seen the Goodman bus. It is a brand new $40,000 Silver Eagle painted in a very obvious shade of pink. It just happens to be the only bus like it in Gospel Music or in any music industry and is the talk of all Gospel groups.

Mrs. Vestel Goodman and husband, Howard, have a very elaborate bedroom that had just been finished and Howard's brothers, Rusty, Sam and Bob, have one of equal stature that they share. To put the topping on the cake, it is complete with hot and cold running water and air conditioning.

As you walk into the Coliseum you see racks of sheet music, song books and record albums being set up for sale. This seems to be one of the most lucrative features of the Gospel industry. Smitty Gatlin, spokesman for the Oak Ridge Boys, tells me that in the larger northern cities, selling $1,000 worth of albums is really nothing. (A few good nights like that and a fella could retire.)



A lucrative feature of most Gospel Shows is the sale of books and records.

During intermission and after the show, the groups go out and stand behind their racks, meet the people and sell. I don't say this unkindly, I mean they sell. These two groups are made up of good people and they are not phony about greeting the audience. They are honest, sincere, hard-working people and they enjoy talking to the public and signing autographs.

After reading that, I am sure that another question raced through your mind. Are these groups really church-going, Gospel-singing Christians?

Well, that's just why I went along. I wanted to find out so I could draw my own opinions and conclusions.

The "Happy" Goodmans are exactly what you would expect a Gospel Group to be. Howard is the pastor of a church in Madisonville, Kentucky, and is presently building a new church for his congregation. When you ask them about having religion and church in Gospel Music they tell you that is up to the individual group.

Smitty Gatlin says, "You can't say that there are X number of good groups and X number of bad groups. Some of the groups are not made up of what you call Christians, but are simply doing what the people want to see and hear. Take my group for instance: we are not holy, pious men who preach the Gospel on Sunday, but we are all Christians and attend church. The groups that allow their un-Christian ways to become public, causing this question to arise, are definitely hurting our business."

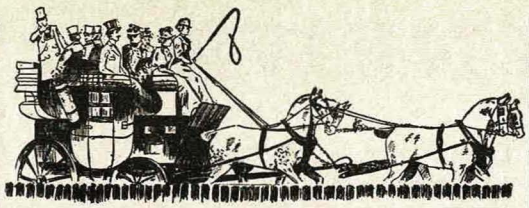
And now, on with the show. The people filed into the Coliseum and packed it up. They were a very responsive crowd, as most Gospel crowds are. The Goodmans have a new sound system (one of the best sound systems carried by any entertainer in any business) so they were on first.

They told jokes (all clean), kidded Howard and Vestel about being slightly overweight, introduced themselves and put on a great show.

The Goodmans have a guitar player, and brother Bobby Goodman plays bass. Bobby did sing

A-SINGIN'

by Roger Sovine



one song and received the best hand of the evening.

After they had finished they brought out the Oak Ridge Boys (these boys had a tough act to follow) who came on with all of the vigor of a first act. Each of the members, Willie Wynn, Herman Harper, Tommy Fairchild, William Golden and Smitty, has his own unique personality which sells him when the footlights flash them on.

The Oak Ridge Boys ended their act with an impersonation of all the top acts in the business, including the Goodmans. This is a different routine from any of the other groups and it is a real winner for these boys.

After the show both groups were heading for North Carolina. We all decided to go somewhere and eat before starting our journey. During the meal, individual discussions were going on about the business, shows in the future, different routes of travel, new songs written and the progress of new business ventures. Most of the groups are just now getting into the business end of Gospel Music and are forming publishing companies and record labels. They seem to be doing quite well. An album recorded by the Goodmans has been nominated for a Grammy Award in the religious field.

Back aboard the bus, ties loosened and collars opened, bass singer Herman Harper started off a favorite and we all joined in, and away we went, "Down the Road A Singin'."



Willie Wynn, of the Oak Ridge Boys, really sings from the soul and the people of Corinth were moved.

Vestel Goodman rears back and really lets go on a great old-time Gospel number. The Happy Goodman Family are one of the greatest acts in Gospel Music today



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FOREIGN NEWS

In looking over the many letters, news items and photos from our C & W friends across the seas, we were both delighted and dismayed — delighted to know that C & W is gaining such tremendous popularity all over the world, and dismayed because we have so little space in which to report all this wonderful news.

GREAT BRITAIN correspondent **GODFREY J. GREENWOOD . . .**

The outlook has changed appreciably and several notable "firsts" have been chalked up in the annals of Country Music for the British Isles.



Tommy Collins

Breakthrough came when globe-trotting artist **Tommy Collins** appeared before some 2,000 people in Liverpool's Philharmonic Hall. The cream of local talent supported headliner Tommy and his wife Wanda. The show was a fantastic success, playing to a capacity crowd, and was widely reported in the press and trade papers.

Radio exposure for C&W has increased tremendously. "Pirate" radio ships first began featuring Country Music, and now 390 stations devote time to C&W — the listening audience being estimated in the millions.

There is also reported increased circulation in three specialist magazines, higher record sales, and a big "American Festival of Country Music" drew big crowds at the Royal Albert Hall.

Tony Pagano of Norfolk also tells us **Eddy Arnold** was well-received in England and that he reached the top 10 there almost immediately. Also the film of Hank Williams has revived interest in his recordings.

Folk Voice sponsored a big "Country Music Get-Together" May 1st at Cecil Sharp House in London.

"DOWN-UNDER" (Australia & N.Z.) correspondent **GARTH GIBSON.**

Sales of records by the late **Jim Reeves** have boomed here ever since Jim's untimely death. In addition to RCA's re-issues of his earlier material, EMI has come up with an album of material dating from Jim's "Bimbo" days, when he recorded for the Abbott label.



John Denver Hore

Popular C&W singers in Australia are **Slim Dusty** (who has quite a few gold discs to his credit), **Reg Lindsay** (only C&W artist to have his own TV show), and **Buddy Williams,** one of the pioneers of Country Music in Australia. In New Zealand **John Denver Hore** has been very popular with his "Private John Hore," a re-write of the **Roger Miller** song "Private John Q." New Zealand also has **Rex Franklin, Ken Lemon** (a new singer) and ace guitarist, **Peter Rosa.**

SCANDINAVIA correspondent **OTTO WALDOFT . . .**

Recently in Stockholm we had the most successful show for C&W Music since the founding of Scandinavian Country and Western Club, January 1965. The audience was warm and willing with a hand for our good country boy **Peer Ivan.**

We were in company with **The Country Instru-minstrels** from Stockholm, who have a style similar to the New Christy Minstrels. Featured singer, **Kjell Isakkson,** says ". . . my special favorite is **Buck Owens,** you heard it in our style which was much inspirited with Buck's style." Kjell added, "Country Music is growing here, it's accepted!" **Jan Lindgren,** leader of the group, said ". . . we are trying to put some 'original American style' in our numbers."

Other C&W names in Scandinavia are: Denmark's **Four Jacks,** active Country singers the last 8 years . . . **Gustav Winkler,** who owns his own music publishing co., is A&R for Sonet Records, as well as a C&W singer . . . **Ole Trosborg,** head of Popic Productions . . . In Sweden are the **Hillbilly Five, Thore Skogman, Lasse Londal** and **Svend Ingvars** . . . Norway has **Arne Bendixen.**



Gustave Winkler

The most popular American C&W singers in Scandinavia are **Jim Reeves, Johnny Cash, Hank Thompson, Buck Owens, Hank Snow, Bobby Bare, Patsy Cline** and **Wanda Jackson.**

TIPPER'S CORNER



Billy Grammer



Shot Jackson

Each month Hoedown Magazine will be bringing you Tippers Corner. Tippers Corner will be chock full of helpful tips on care, maintenance and repair of instruments. These tips will keep your instruments looking and sounding like new.

We have had the good fortune of acquiring the knowledge of two of the top musicians and instrument manufacturers in the nation. Every month Billy Grammer of Grammer Guitars and Shot Jackson of Sho-Bud Guitars will be on hand to pass on these noteworthy tips.

Billy Grammer says, "Never put a strap around the neck of your guitar for stand-up playing. The reasoning behind this is that the weight of the guitar, when strapped across the shoulders, is pulling on the neck of the guitar. This will eventually bend the neck to a bowed or curved position. You will find that if the neck of the guitar is bent, curved or bowed, your guitar will never tune properly. This will also cause a loss of tone and will make fingering difficult. So, if you're strapping yours in this manner, I suggest you put a strap end pin in the heel of the neck and strap it from there. Strap end pins cost about a quarter and can save you money in the long run."

Shot Jackson brought up this point: "When you're through playing your guitar, be sure that you wipe the strings thoroughly clean. Whether you know it or not, your hands are sweating constantly and if this sweat is left on the strings after use, the strings will rust. It is nearly as important to get to the underneath of the strings because of the large build-up of dirt next to the finger board. This causes notes played to be untrue, the fingering much more difficult and a great deal of loss in the quality of the tone. By wiping the strings clean and dry after use, you will preserve the life of the strings and sacrifice none of the quality."



BOOK REVIEWS

FOLK SONGS OF THE SOUTHERN APPALACHIANS as sung by Jean Ritchie. 96 pages. Oak Publications. $2.45.

In the Foreward to this book, Alan Lomax writes: "Ballad singing, like talent for music in general, often runs in families," and he refers to "the prolific, ballad-singing Ritchie tribe."

Jean, he tells, is the youngest of 14 members of the "tribe." "There had always been a great deal of singing in the Ritchie house — in the kitchen, on the turnrow in the corn field, or while the babies were being patted to sleep on the big bed. But when the girls came home from Pine Mountain for their Christmas holidays, the family sing-songs turned into feasts for the ballad hunter."

Lomax pays tribute to "Jean's quiet, serene, objective voice, the truth of her pitch, the perfection and restraint of her decorations."

This book presents the music and lyrics of 77 traditional songs, tunes and ballads from the singing of Jean Ritchie and the Ritchie family, with guitar chords and notes on the songs by Jean herself.

Lomax says, "The songs . . . , ranging from the true folk version of 'Black Is the Color' through the best of 'Barbara Allen' versions, give the full range of the true backwoods folk song."

In the book there are some excellent photographs of the Appalachian country and people.



Jean Ritchie

HOW TO BE A FOLKSINGER by Hermes Nye. 160 pages. Oak Publications. $2.45.

The complete title of this interesting little paperback is "How To Be a Folksinger — How To Sing and Present Folksongs; or The Folksinger's Guide; or Eggs I Have Laid."

And the text is as zany and entertaining as the title. Some chapter headings are:

"Six Strings and a Hole in the Center"
"Props, Grips, and Flats"
"The Two R's — Repetition and Repertoire"
"A Picture Gallery of Folksingers"
"Lights! Sound! Camera! You're On!"
"The Flesh Peddlers and the Slave Mart"

The author is a Dallas writer and folksinger. The publisher says this book presents a large amount of useful information on the ins and outs of amateur, semi-professional and professional folksinging. It does.

The publisher also claims that the author answers almost every question you might have on the hows and wherefores of folksinging — plus many you didn't know to ask. Anyway, it does include information on selection of an instrument, vocal training (yes or no), where to perform, how much to charge, publicity tips, programming, use of sound systems, 23 songs with music and lyrics, melody line and guitar chords, and more than 50 photos.

"COWBOY SONGS and Other Frontier Ballads." Collected by John A. Lomax and Alan Lomax. 431 pages. The Macmillan Company. $8.95.

Here in one book are the lyrics, some of these accompanied by musical scores, of 207 of the best western and frontier songs.

These are well organized into the following seven sections:

Up the Trail
The Round-Up
Dodge City, the End of the Trail
Campfire and Bunkhouse
Off Guard
Son of a Gun
Way Out West

This book is the result of years of work by the Lomaxes, authorities in this field of music. The publisher claims, with good reason, that this volume includes the most original, the most natural, and the most robust songs ever written.

There are cowboy dance songs, ballads about girls left behind, drinking songs, ballads about the Sioux Indians and about Jesse James. Interspersed throughout the book are short, colorful stories about the songs, their origins, and their authors.

John Lomax published his first such book (forerunner of this volume) in 1910. He had traveled by train, on horseback and sometimes on foot through the states west of the Mississippi River searching for folk songs. As a result of his effort, he published the first "Cowboy Songs" in 1910 and followed in 1917 with his "Songs of the Cattle Trail and Cow Camp." The original music for the songs was recorded with a crude phonograph, using wax cylinders, from the singing of cowboys on the range and around campfires.

This new edition of "Cowboy Songs" contains the best songs from the original edition and others which have come to light since 1910.

The present book, the 15th printing, is dedicated "To Theodore Roosevelt who while President was not too busy to turn aside — cheerfully and effectively — and aid workers in the field of American balladry."

A photostat of a letter from Teddy Roosevelt, written to John Lomax from Cheyenne on Aug. 28, 1910, is reproduced in the book.

And one of the handiest features of the volume is a good alphabetical index locating each one of the 207 songs and ballads.

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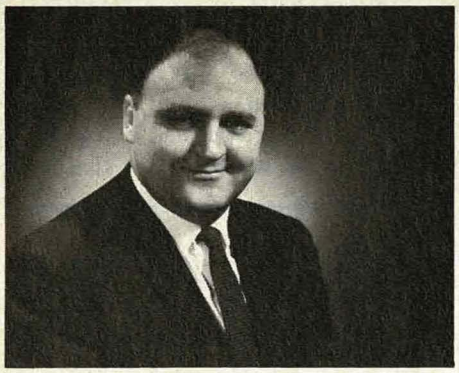
HOEDOWN'S TOP 50

Anita, You're Dreamin'	Waylon Jennings, RCA 8729
A Woman Half My Age	Kitty Wells, Dec 31881
Baby	Wilma Burgess, Dec 31862
Baby, Ain't That Fine	G. Pitney & M. Montgomery, Mus 1135
Ballad of the Green Berets	S/Sgt Barry Sadler, RCA 8739
Back Pocket Money	Jimmy Newman, Dec 31916
Born Loser	Don Gibson, RCA 8732
Count Me Out	Marty Robbins, Col 43500
Dear Uncle Sam	Loretta Lynn, DEC 31893
Giddyup Go — Answer	Minnie Pearl, Star 754
Golden Guitar	Bill Anderson, Dec 31890
Husbands & Wives	Roger Miller, Smash 2020
If You Can't Bite Don't Growl	Tommy Collins, Col 43489
I Know You're Married	B. Anderson & J. Howard, Dec 31884
I Love You Drops	Bill Anderson, Dec 31890
I'm a people	George Jones, Mus 1143
I'm Living In Two Worlds	Bonnie Guitar, Dot 16811
In the Same Old Way	Bobby Bare, RCA 8758
I've Been a Long Time Leavin'	Roger Miller, Smash 2024
I Want To Go With You	Eddy Arnold, RCA 8749
I Wish	Ernie Ashworth, Hick 1358
Keep the Flag Flying	Johnny Wright, Dec 31875
Man in the Little White Suit	Charlie Walker, Epic 9875
Many Happy Hangovers To You	Jean Shepard, Cap 5585
My Darling Hildegarde	Statler Bros, Col 43526
Nobody But a Fool	Connie Smith, RCA 8746
Private Wilson White	Marty Robbins, Col 43500
Rainbows & Roses	Roy Drusky, Merc 72532
Sammy	David Houston, Epic 9884
Skid Row Joe	Porter Wagoner, RCA 8723
Snowflake	Jim Reeves, RCA 8719
Someone Before Me	Wilburn Bros, Dec 31894
Stop the Start	Johnny Dollar, Col 43537
Talkin' to the Wall	Warner Mack, Dec 31911
That's You	Clyde Beavers, Hick 1346
The Box It Came In	Wanda Jackson, Cap 5559
The One On the Right Is On the Left	Johnny Cash, Col 43496
They Got Me	Johnny Bond, Star 749
Tippy Toeing	Harden Trio, Col 43463
The Twelfth of Never	Slim Whitman, Imp 66153
True Love's a Blessing	Sonny James, Cap 5536
Up This Hill and Down	Osborne Bros, Dec 31886
Viet Nam Blues	Dave Dudley, Merc 72550
Waitin' In Your Welfare Line	Buck Owens, Cap 5566
What Kinda Deal Is This	Bill Carlisle, Hick 1348
We're Different	L. Anderson & J. Lane, Chart 1300
When the Ship Hit the Sand	Jimmy Dickens, Col 43514
Why Can't You Feel Sorry For Me	Carl Smith, Col 43485
World's Worst Loser	George Jones, UA 965
Would You Hold It Against Me	Dottie West, RCA 8770

REMEMBER THESE?

1944 — Smoke On The Water by Red Foley
1950 — Why Don't You Love Me by Hank Williams
1957 — Gone by Ferlin Husky
1962 — Don't Let Me Cross Over by Carl & Pearl Butler

KOUNTRY KILOWATT WMNI



William R. Mnich



The W M N I Country Gentlemen

Until seven months ago WMNI was playing beautiful music with emphasis on full-string orchestras and chorals. On September 29 of last year, they made the big switch to a full-time formatted Country Music policy, and have been enjoying the most success they've ever encountered. This month marks the station's eighth birthday.

President William R. Mnich pointed out that before the change the station was an artistic success, but financially wasn't going anyplace. After making a survey of the Columbus market, WMNI started out with a four-hour C&W program from 7 to 11, and hired veteran Tom George to do the honors.

After only 2 weeks of their trial balloon, WMNI decided to switch the entire operation to Country Music. Bill Robinson, Program Director, told *Hoedown* that he retained all of his "good" music announcers because, "They all had done Country Music work earlier in their careers, and we all felt that Columbus was ready for a full-time Country station. All of our DJ's are big city voices," said Robinson, "without any twang or drawl."

The WMNI announcers are billed collectively as the Country Gentlemen, and all of them are active in civic affairs as well as being top-notch DJ's. In addition to Robinson and George, the crew consists of Jim Michaels, Carl Wendelkin, and Bill Andrick.

President Mnich was, at the age of 24, General Manager of WBEX in Chillicothe, the youngest man in Ohio, perhaps in the nation, to hold such a position. Since then he has distinguished himself in many civic activities while building a successful career in the music industry.

Grand Finale to Feb. 27th show at Veteran's Memorial in Columbus. Left to right: Johnny Wright, Kitty Wells, Ruby Wright, Bill Phillips, The Harden Trio, Ramona Jones and Pearl Butler.



Mr. Mnich states that WMNI has gained the bulk of its new listeners from the rock and roll station in Columbus because, "The people are sick and tired of being shouted at all the time."

In one week, the telephone company reported that they had recorded over 49,000 busy signals for WMNI's nighttime request show, and the mail has poured in from every city, town and hamlet in Central Ohio. WMNI-FM is also totally Country, and carries the signal into 75% of Ohio. Columbus has a population of nearly 900,000 in the Metropolitan area, is the state capital, and is located in the center of the Buckeye State.

WMNI balances its song selection with a carefully plotted series of sound hours. Approximately 40% of the music played is from a survey of the Top 50 Country hits in the Columbus area. These are mixed with new and old extra tunes, the great Country standards, a smattering of hymns and local artists, and every week the station features one pick single, dubbed "WMNI Sure Shot" and the "WMNI Brand New Album." WMNI is the only station in the mid-Ohio area flying its own helicopter daily for traffic reports.

"Country Gentlemen," we're proud to have you on board the Country Music train!

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$100 FIRST PRIZE CAN BE YOURS!

Vote for your Favorite Stars

AND IF YOU ARE A PAID SUBSCRIBER JUST TELL US WHY YOU LIKE HOEDOWN . . . THEN FILL IN QUESTIONNAIRE BELOW.

65 CASH PRIZES	
First Prize	$100.00
Second Prize	50.00
Third Prize	25.00
Fourth Prize	15.00
Fifth Prize	10.00
60 Prizes of $5 Each	300.00
TOTAL PRIZES	$500.00

PLEASE WRITE HERE, IN 35 WORDS OR LESS, WHY YOU LIKE HOEDOWN. THEN ANSWER ALL QUESTIONS BELOW AS COMPLETELY AS POSSIBLE. ALL ENTRIES AND INFORMATION KEPT CONFIDENTIAL. HURRY! (PLEASE PRINT)

I LIKE "HOEDOWN" BECAUSE_____

Name_____

Street_____

Town_____ State_____ Zip_____

☐ My subscription order is enclosed.

☐ I am already a paid subscriber.

SUBSCRIBE NOW
ENTER CONTEST LATER

Fill out this form (or use another sheet of paper if you prefer but make sure you copy everything down) as completely as possible and get it in the mail with your Hoedown subscription . . . you may win that first prize of $100.00!

Be sure to use a typewriter or print plainly. Ask members of your family to help, too. *Completeness and accuracy count.*

OFFICIAL CONTEST RULES

1. Your statement "I like Hoedown because . . ." must not exceed 35 words. To qualify for prizes questionnaire must be filled out as completely as possible.

2. Answers will be judged according to the completeness of the questionnaire and the ideas expressed. Write or print as neatly as possible.

3. Judges will be the editors of Hoedown; their decision will be regarded as final and winners will be notified by October 1, 1966 and announced in the November, 1966, issue. In case of ties, duplicate prizes will be awarded.

4. Enter as many as you like; mail each entry **separately.** Each entry must be accompanied by a subscription for at least one year to Hoedown unless you are already a paid subscriber. (Gives gifts to friends or your extra entries can be added to extend your subscription time.) State on each entry total of entries to date.

5. All entries become the property of Hoedown and none will be returned; no correspondence will be entered into.

6. Contest void wherever prohibited, taxed or restricted by law or regulation. Employees, and their immediate families, of Heather Publications are not eligible.

7. Mail your statement, including the filled-in questionnaire, before midnight, July 15, 1966, to "Why I Like Hoedown Contest," c/o Heather Publications, 3285 South Wadsworth Blvd., Denver, Colorado 80227.

My Favorite Male Singer is:_____

My Favorite Female Singer is:_____

My Favorite Gospel Singer is:_____

My Favorite Instrumentalist (guitarist, fiddler, etc.) is:_____

My Favorite Singing Group is:_____

My Favorite Country Band is:_____

My Favorite Country Comedian is:_____

My Favorite Country Comedienne is:_____

My Favorite All-Time Country Record is:_____

My Favorite Country LP Album is:_____

My Favorite TV Program is:_____

My Favorite Movie is:_____

Which radio stations do you listen to programming Country Music?_____

What clubs or shows in your area have live Country Music programs?_____

What record shops in your area handle Country records?_____

Address of shop:_____

Do you think notes on the back of albums are important?_____

What kind of information do you want in the notes written on albums?_____

Who was your favorite country performer in the 1930's_____

1940's_____ 1950's_____

1960's_____

Do you prefer modern or old-time Country Music?_____

Do you think Country Music performers should wear flashy western clothes on stage?

Do you like Gospel music?_____

Are you interested in the history of Country Music?_____

What is your annual income (or the head of your household)?_____ Under $3,000

_____ $3,000-$5,000 _____ $5,000-$7,000 _____ $7,000-$9,000 _____ Over $9,000

Years completed in high school?_____

Occupation of head of household:_____

Do you rent or are you buying your home?_____

What is its market value? _____ $10,000 range _____ $15,000 range _____ $20,000 range

_____ Over $20,000

Number in family:_____

What are your favorite recreational activities?_____

How many autos in your household?_____

Make and year of autos:_____

Do you farm or ranch?_____ How many acres?_____

How many horses do you own?_____ How many cattle_____

Name the mail order catalogue you buy from?_____

What Makes of the Following Do You Own:

Guitar_____ Amplifier_____

Banjo_____ Piano_____

Record Player_____ Saddle_____

If you wear western type clothing what brand?_____

Hats_____ Boots_____

Jeans or Levis_____ Shirts_____

Other_____

What Record Club do you belong to?_____

About how much do you spend per month for records?_____

Type of records bought other than Country?_____

What instruments are owned in your family?_____

What instrument do you play?_____

How many others in family play instruments?_____

What kind?_____

"BUY WORDS"

ALL CLASSIFIED ADVERTISING PAYABLE IN ADVANCE
This section for mail order catalogues or items for sale or items wanted. Rate is 30c per word for 1 or 2 issues; 28c for 3 to five issues; 25c per word for 6 or more — minimum charge is $5.00.

WANT TO MAKE MONEY AT HOME? $10.00 profit in an hour possible with Invisible Mending. Make holes, tears disappear from clothing, fabrics. Steady year-round demand from cleaners, laundries, homes. Details free. Fabricon, 1511 Howard, Chicago 26, Illinois.

ROY ACUFF DISCOGRAPHY (most complete issued to date). $1.00 — D.C.P. Box 169, Cheswold, Dela. 19936.

COUNTRY AND WESTERN SCRAPBOOK — 13th Edition. Limited supply available. Edited by Thurston Moore. $1.00 postpaid while supply lasts. Dept. SH, Heather Publications, 3285 South Wadsworth Blvd., Denver, Colorado 80227.

OLDTIME ARTISTS ON LPS: We have reissued original performances by Charlie Poole, Gid Tanner (see Hoedown article on page 26), Arthur Smith, Darby & Tarlton, Cliff Carlisle, Mainer, Dixon Bros., and many, many more on LP Records. Send for our complete catalog. Oldtime Records — P.O. Box 5073 — Berkeley 5, Calif.

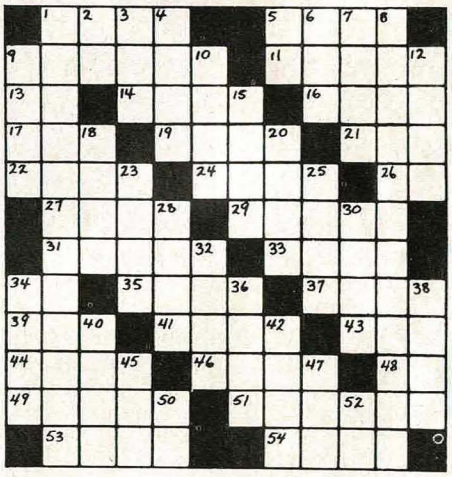
COUNTRY MUSIC PUBLICATIONS Be sure you read ads throughout Hoedown concerning the best publications available. Make sure you have All of them!

WANTED! WANTED! WANTED! Heather Publications, Publishers of Hoedown, is constantly in search of photographs, books, record catalogues, song books, sheet music, records . . . anything at all pertaining to Country Music artists. Especially interested in older material of historical value. Search those old files and the attic and let us know what you have. Write Thurston Moore, Heather Publications, 3285 South Wadsworth Blvd., Denver, Colorado 80227

Crossword

ACROSS
1. Center
5. Filled with delight
9. Kind of mackerel
11. Kind of vegetable
13. Either
14. Bird of peace
16. Girls' name
17. Likely
19. Pleasant
21. Viper
22. Bird of crow family
24. Toadfish
26. Part of to be
27. Unruly mob
29. Demon
31. Apportion
33. Nobleman
34. By
35. Dill herb
37. King of beasts
39. Nothing
41. Great lake
43. Musical direction
44. Journey
46. Man's name
48. Biblical king
49. Internal
51. Sleep images
53. Satisfy
54. Simple

DOWN
1. Legally formed companies
2. Atop
3. Free
4. Short jacket
5. International language
6. Literary selections
7. Pineapple
8. Removal of tonsils
9. Wild pig
10. Sheep genus
12. Short sleeps
15. Habitat plant form
18. Work
20. Sword
23. Kind of nut
25. Egg shaped
28. Sound
30. Spring flower
32. Aquatic bird
34. Against
36. Bound
38. Scolds
40. The moon
42. Ireland
45. Soak flax
47. Meadow
50. Note of scale
52. Like



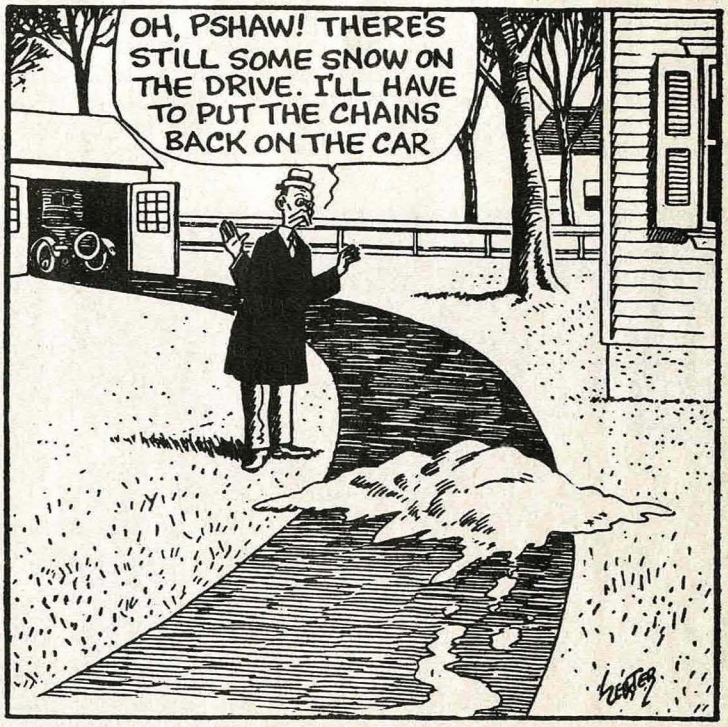
Solution on Page 33.

Church Chuckles by CARTWRIGHT



"Take these parking meters out, Grimes—it violates the spirit of Christianity. Besides it didn't help our budget deficit one bit."

The Timid Soul A WEBSTER CLASSIC



In Nashville, Tenn., Ralph Gore's store was held up for the second time in a month. The thief said: "and don't be as slow as you were before."

Edward Jamieson of Folkestone, England, who is 101, says he got to be that old by ducking his head every day into a bucket of cold water.

Jim Reeves...Country Music Immortal

What makes a Country singer immortal? Is it the songs he sings that make him live on in the memories of thousands of fans? Or perhaps it's that selflessness of character that makes him want to give and give, not asking for anything in return. We might name any number of qualities that are the attributes of greatness — humility, compassion, creative genius, love of life — but whatever it takes to make such a man, Jim Reeves had it.

Look at the picture of Jim Reeves on the opposite page and you see a face that exudes warmth and vitality, a smile that lights up the world around him. Listen to one of his records and you hear a voice that breathes love of life and inspiration to all who will be inspired. These are the traits that earned Jim Reeves the title of "Gentleman Jim," and the qualities that have kept his recording of "Snowflake" high on the charts almost two years after his death.

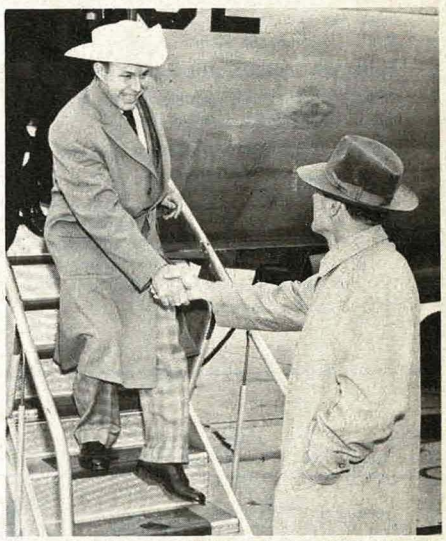
When fate in the form of a leg injury forced Jim to give up baseball, Jim turned to his other great love — music — and followed a sure-footed path to greatness. Along the way he proved that he had a capable head for business as well as an exceptional talent for music. Viewing the music as something bigger than a way to make money, he worked for the advancement of the whole music industry, and in striving to make it better, added to his own greatness.



During one of his many RCA Victor recording sessions in Nashville.

When he recorded "Mexican Joe" and "Bimbo," Reeves became one of the first Country singers to successfully bridge the gap between Country and Pop and found his records scoring heavily in both markets. When a USO unit toured U. S. military bases in Europe late in 1954, Reeves accompanied it, and was the only C&W artist to be included in this and the four succeeding USO tours playing bases in France, Germany, the Azores, and Newfoundland. As his national acclaim soared, men in every city where he stopped sought to do him honor. At airports all over the world crowds thronged to greet their arriving idol.

Movies and TV appearances were made, awards were given, and more great songs were recorded in the ever-heightening career of Jim Reeves.



Returning from a USO tour in 1954, Jim is greeted by the Louisiana Hayride producer, Horace Logan.



Everyone was a friend to Gentleman Jim. Here he is with Howard Vokes.

Then one unforgettable day, on July 31, 1964, a magnificent star fell from the sky . . . and "Gentleman Jim" was dead. But the afterglow of that star still remains — his memorable songs, his thousands of fans, his attainments for Country Music — all remain to testify that a star shines somewhere out there in the universe. No, "Gentleman Jim" Reeves is not dead. He was the kind of man who lives forever.



Jim with two Country Music friends he admired very much: Hank Thompson and Doyle Wilburn.





Vern Stovall

"Wreck of the Olds 88"
b/w "Breaktime"

★

Janet McBride

"Common Law Wife"

★

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A GREAT BIG

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I HOPE YOU MAKE LOTS OF "CASH ON THE BARREL HEAD"

RAY PILLOW
BOBBY LORD

JOE TAYLOR ARTIST AGENCY

806 16th Ave. So.
Nashville, Tennessee

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★ ★

Sho-Bud

NASHVILLE, TENNESSEE

"Giddyup Go"

HOEDOWN

Red Sovine

STARDAY RECORDS

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Hubert Long, *Pres.*
Shorty Lavender, *V. P.*
Johnny Owen, *V. P.*

own

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Hubert Long, Pres.
Audie Ashworth, V. P.

Welcome Hoedown
A Unique Magazine
★
THE PROPHETS QUARTET
The Unique Sound in
Gospel Music

You've Really Done It!
★
DOLPH HEWITT
The WGN Barn Dance
CHICAGO

HOW TO GET ALONG WITH WOMEN



by Archie Campbell

First of all, there are only two ways to get along with women. I wish I knew what they were so I could tell you. Actually I have devised this new system of getting along with women, and I feel that it will be beneficial to all you fellows who are in doubt about what to do.

First of all, be sure to check that lady that you intend to date, and be sure that she is a lady. With long hair and high heels, as they are being used today, you might very well be chasing one of your own sex. This is frowned upon in the better circles. One good way to be sure, if you're in doubt, is to just walk up and tell the lady (or gentleman) a spicy story, and if she blushes, it's a man. Of course then you must look elsewhere.

Finally, after you have decided on the right girl, don't ask her for a date, just tell her about all the dates that you could have, and how lucky she is to be the chosen one. At this point you go straight to your apartment, home, studio or bar and wait for the call which will be forthcoming.

After the date is set and you call on the young lady, park your Cadillac in front of the house and blow the horn. Don't go up and knock on the door and wait for her. This style went out with Tex Ritter, Grant Turner and others that I'm afraid to mention for fear of libeling myself. Oh, yes, don't open the car door for her; this could spoil the whole thing. Light up a cigarette, cigar, or pipe and be sure to remind her that you don't care for girls that smoke. This will save you quite a bit on cigarettes and cigars.

If she insists on going to a fine restaurant, remind her that you are taking her out and she will eat wherever you decide. I have found that one good system of saving money is this: after you are seated in the restaurant casually mention that she is getting a little hefty in spots. I have found that this casual suggestion usually limits the gal to one hamburger and a glass of skimmed milk. More money saved. When paying the check, flash a $100 bill. Of course the waitress won't be able to cash it and the gal will volunteer to pay the tab. Even more money saved.

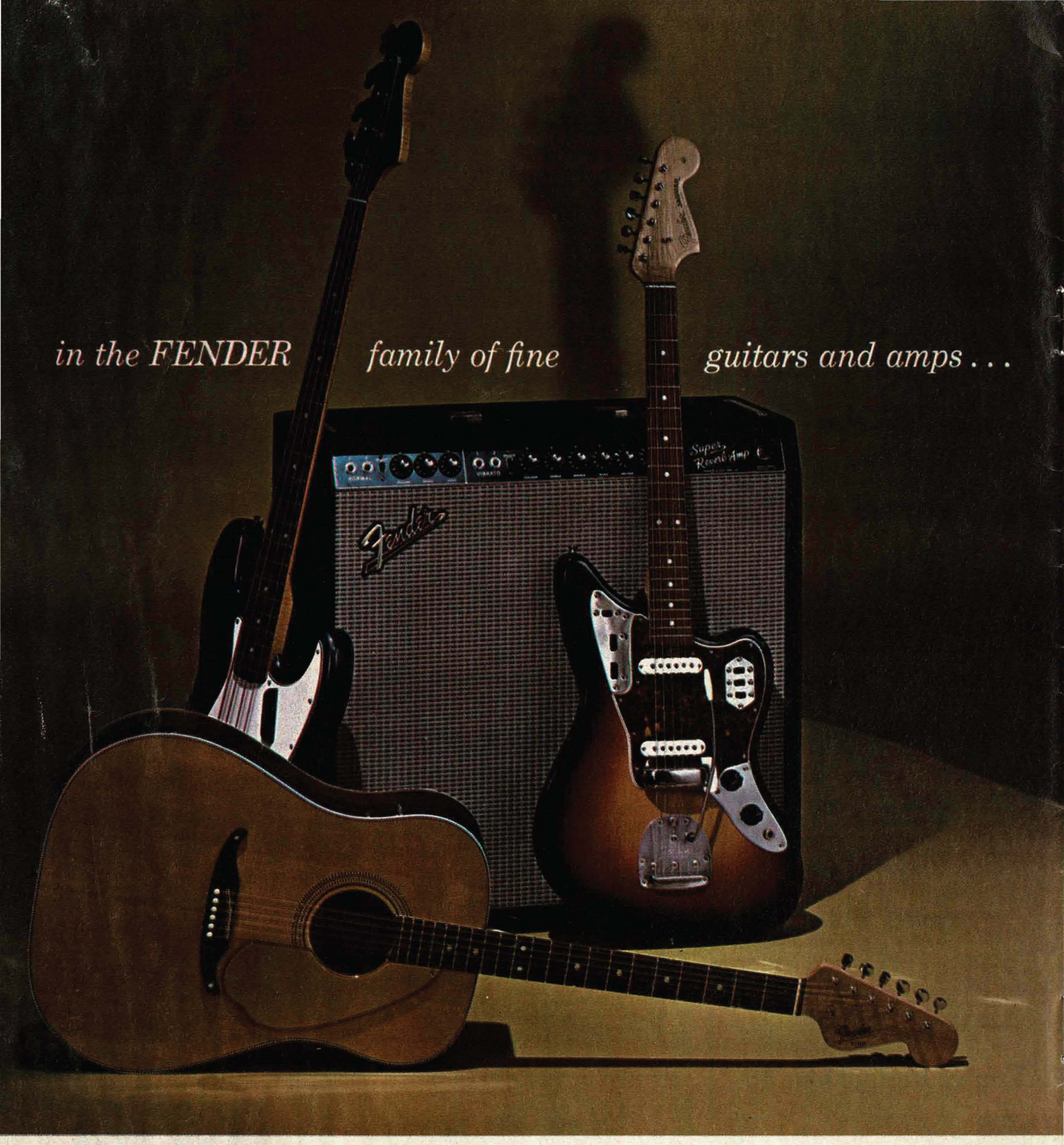
After this delicious meal, take her straight home and turn on the hi-fi. She'll probably want to hear the symphony or whatever David Cobb is playing at the time, but don't let this happen. This makes 'em sleepy. Go out to your car and get a stack of Ernest Tubb records and when she starts yawning at midnight, switch to Flatt and Scruggs. This way you will get acquainted with her parents, who, you will learn, liked Tubb and Flatt and Scruggs in the first place.

Most importantly, let her know that you ain't no pickup.

I don't really know if this system works, because I've only started using it lately. As a matter of fact, I can't understand it; I'm having trouble getting any girls at all to even talk to me.

"If you have enjoyed this edition of Hoedown make sure you are a subscriber. I am."
Carl Butler

SUBSCRIBE NOW
YOU AIN'T SEEN NOTHING YET!



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Carl Smith's Ranch



COUNTRY GENTLEMAN SMITH RUNS THIS 350 ACRE SPREAD

Add "rancher" and "solid citizen" to the credits behind the name of Carl Smith, Country and Western radio and TV star.

Smith's new role is one he's wanted for some time, but one which has been fairly elusive due to long, hard road-trips and similar demands fame makes on its subjects. Now that it's at hand, however, the tall singing idol isn't about to let idle hours pass without playing his new part to the hilt.

Several years ago, when a few of the Grand Ole Opry stars (i.e. Eddy Arnold, Minnie Pearl, etc.) began their initial exodus from Nashville to the sparsely populated areas of neighboring Williamson County, Carl was not among them. But the lure of wide open spaces won out, and today, now that the move has been effected, his holdings reflect both the fame and good fortune which are his to enjoy.

Country gentleman Carl Smith, his wife Goldie (better known as Goldie Hill, the prominent female Country and Western recording artist), and their three children, Lori Lynn, 6, Carl Jr., 4, and Larry Dean, 6 mos., now live in their own customized bit-o-heaven 15 miles south of Nashville near the community of Franklin.

Snuggled neatly among lush Harpeth Valley hills, the Smith Ranch has become its bosses' object of affection and a favorite visual target of Sunday afternoon motorists. The house literally springs into view as one tops the hill or rounds the curve near Carl's main gate. From this vantage point is visible a significant portion of the 350-acre spread. Nearly 100 head of Black Angus cattle abound, as does a 10-horse herd of the Palomino, Quarter, Walking and Cutting varieties.

Also visible to the interloper are a Great Dane named Thurber and a Boxer named Sophie. Visions of both tend to deter trespassing, but their owner is quick to point out that they've kittenish dispositions unless provoked.

An approximate ½-mile-long driveway leads up to and circles in front of a low-slung, white ranch house. There's no doubt whose home it is either. The gate clearly announces "Smith Ranch" and a huge

"S" is emblazoned in black on a white, center chimney.

An informal entrance is used by friends. It leads through the parking lot where a late model Pontiac and Ford station wagon rest, ready to run. Overhead, a hugh Confederate flag flies aloft.

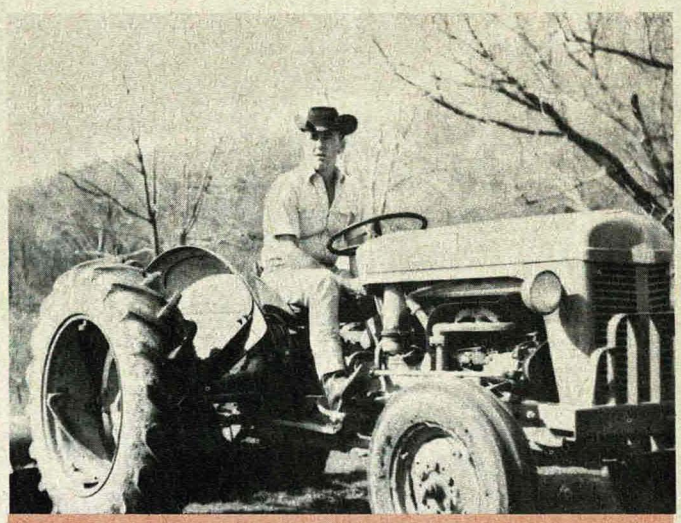
In Carl's spacious den, one finds instant relief from the summer heat. The house is centrally air conditioned and heated.

Basic decor is modern, but there's a strong element of Texas and Tennesseana, displayed apparently at the owner's whim. Numerous musical awards and autographed pictures are also mixed liberally on dark, panelled walls. It's possible to muse endlessly at this point. It's the nerve center of the house.

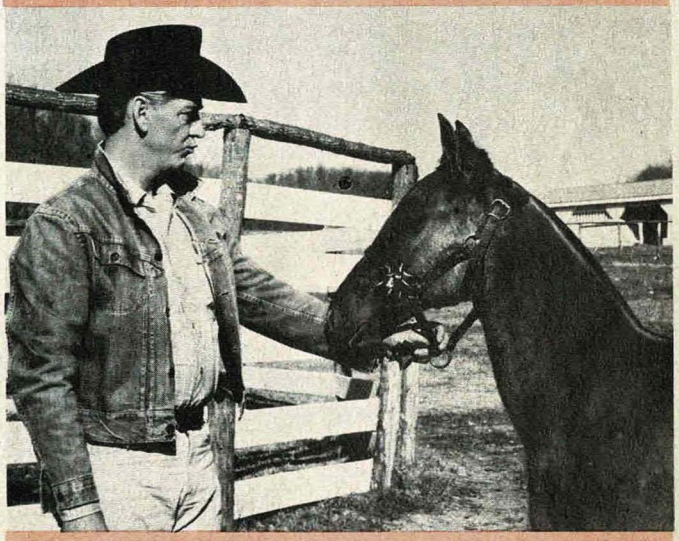
The rest of the home is equally modern and well appointed, but, more important, it is thoroughly lived in. Children's toys, misplaced and tattered, and cowboy boots, scuffed and scattered, readily attest to the down-to-earth living inherent there. Other evidence of wholesome home life may be found in Goldie's zealous participation in community activities. From A to Z, she's the typical overworked neighborhood Mom, with automobile hookups, scouting and church work to reckon with.

"Those Smiths are fine folks," a Franklinite opined recently. "Why both he and Goldie come to town all the time and just act like one of us. We're crazy about 'em."

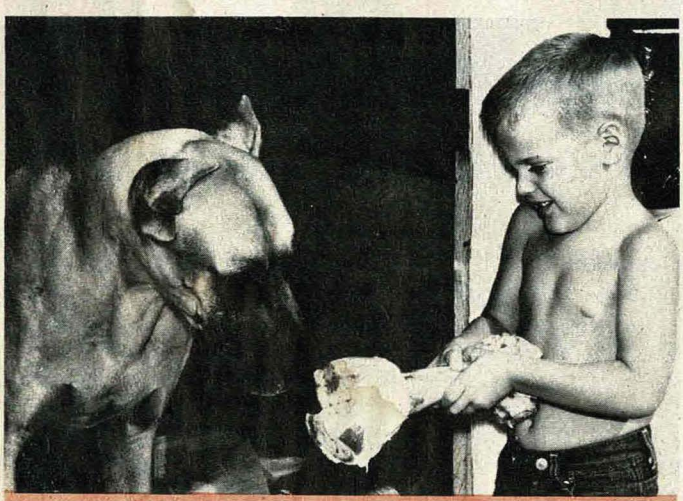
Too bad Carl couldn't frame those words along with other honors. Certainly he's just as proud of them as he is of any he's ever won.



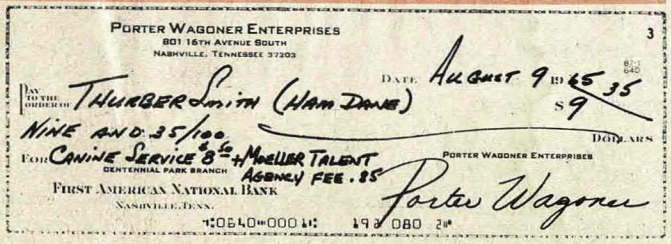
Rancher Carl Smith spends as much time as he can working his ranch.



Carl got this beautiful thoroughbred quarter horse colt from his wife for Christmas. He was sent up from Texas and seemed quite happy to join the rest of the Smith herd.



Carl Smith, Jr. offers "Thurber," his Great Dane, a congratulatory snack after his "doggone good" debut as guest with Carl Sr. on Porter Wagoner's syndicated TV show before 20,000,000 viewers. Porter's payoff to the canine thespian came in the form of a union scale check (photo below) payable to the latest ham in the Smith household.



PORTER WAGONER ENTERPRISES
801 16TH AVENUE SOUTH
NASHVILLE, TENNESSEE 37203

3

DATE August 9 19 65 35/100

PAY TO THE ORDER OF Thurber Smith (Ham Dane)

$9

NINE AND 35/100 DOLLARS

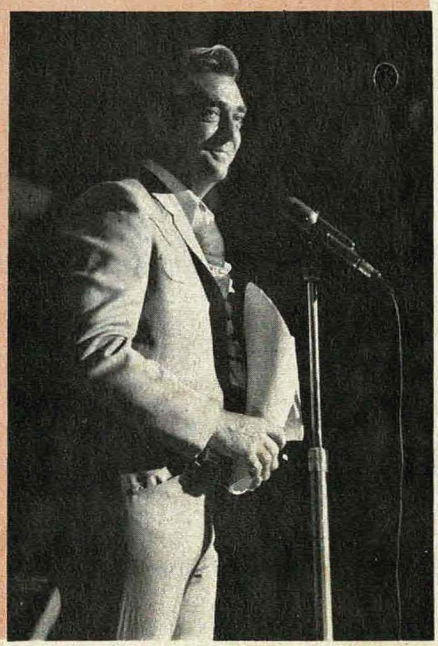
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Porter Wagoner

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NASHVILLE, TENN.

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Carl is host each week on "Carl Smith's Country Music Hall" TV show in Canada on the CTV Network.



Rebutting the claim that "nobody but NOBODY puts a brand on a Black Angus," cattleman Carl Smith hot-seats a heifer during a recent roundup at his ranch.



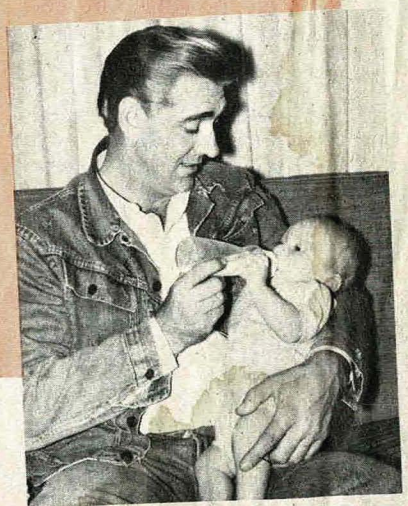
Pretty Lori Lynn, six-year-old daughter, pets "Sophie" the Boxer.



The proud Mama with Carl, Jr. Goldie says it's a chore to keep up with this one.

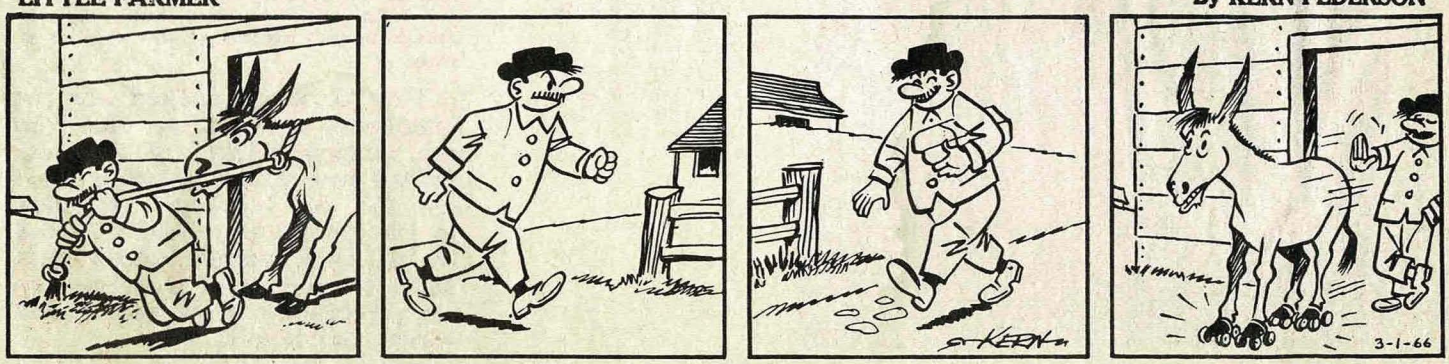


Mom and Dad spend many hours with the newest addition to the Smith herd, little Larry Dean.



You can see what a proud father Carl Smith is — and who wouldn't be!

LITTLE FARMER **By KERN PEDERSON**



Western Wear FINDS A RICH MARKET IN COUNTRY MUSIC

In the midst of the record making, music-publishing and guitar-picking industry, there thrives a flourishing business that is seldom mentioned in regards to the Country Music industry — it is the world of fashion. Today C&W personalities are decked out in the richest, shiniest and most expertly tailored clothes ever seen before.

Fabrics often are imported from England, Scotland, and Italy and styles are now available in the latest synthetic fabrics. Polyesters, nylons, acrylic, and brocades are fashioned into a variety of styles with vivid (sometimes even violent) combinations of colors and designs.

Gross Wholesale Tailors, Denver designers and manufacturers, offer some 20 choices of patterns and fabrics in their 1966 line and numerous other clothing manufacturers are scrambling to add to the fantastic array of western styles on the market today.

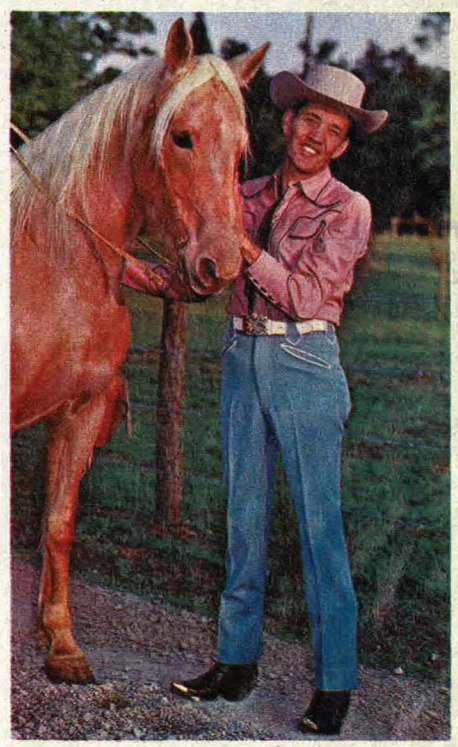
Country Music artists display beautiful and lavish originals as they perform on the stage and before TV cameras. At home they pick clothing for comfort and durability to withstand the rigors of their heavy work schedules. Carl Butler, for example, recently had some all-leather riding togs made while in Germany. Made on the same design as Levis, but of all-leather construction, Carl finds they make durable clothing for beating the brush on his ranch.



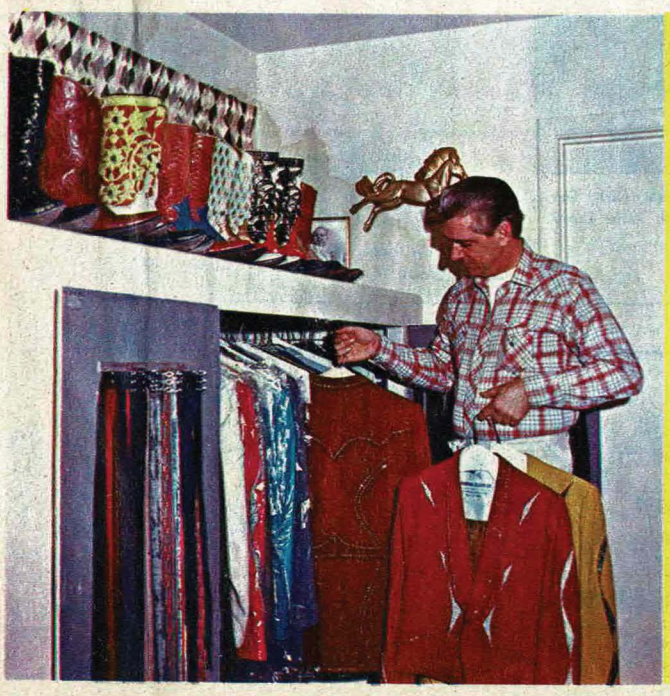
Beautiful Molly Bee models a form-fitting suit of turquoise lame' decorated with rhinestones.

Even cars are getting into the fashion act! Nudie, designer for many of C&W Music's biggest stars, outfitted his white Pontiac Bonneville convertible with pistols, rifles, magnificent leather and 540 silver dollars, all to the tune of $21,000. He has also done similar cars for Hank Williams, Jr. and Webb Pierce.

In addition to continental styling, bell bottoms and stretch fabrics so prevalent today, modern western dress is frequently embellished with rhinestones, lace, ruffles, sequins, and gold trimming. Extremely attractive for feminine styles are the many varieties of weskits, chalecos and tiogas being worn by Country fans as well as their idols.



Most of the Country Music performers, like Carl Butler, own horses and usually dress in western clothes, whether on the stage or at home.

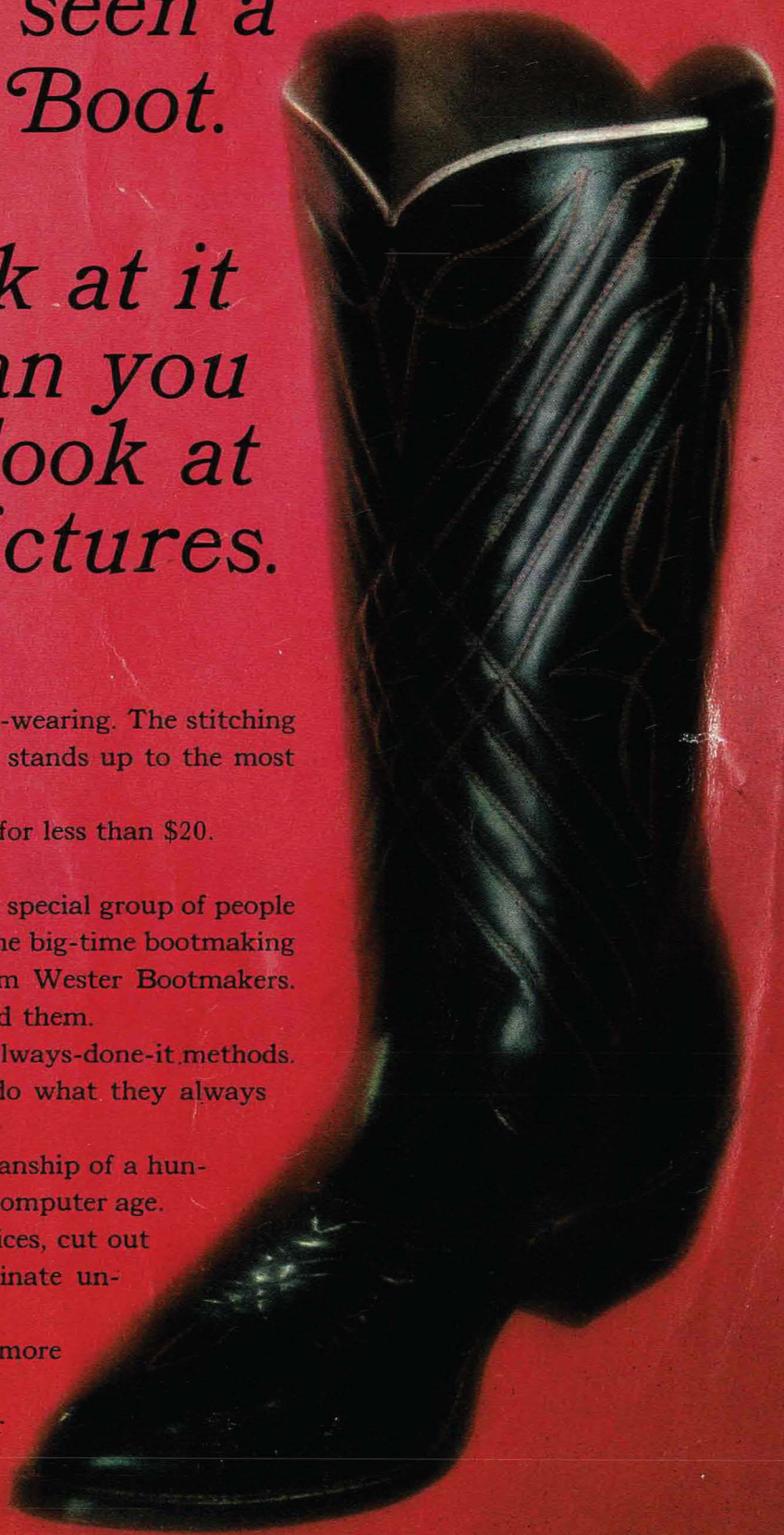


Carl Smith chooses the clothes he will wear on his next TV show. Nudie makes most of Carl's clothes and boots. Every Country and Western artist has a lavish wardrobe since fans don't want to see them in the same suits.

Not to be overlooked are the exponents of Country Music in the fashion world, for they do, indeed, provide a flourishing market for our country's designers and manufacturers. And it is one which, if it merely keeps pace with the growth of Country Music, promises to grow bigger, and bigger and bigger.

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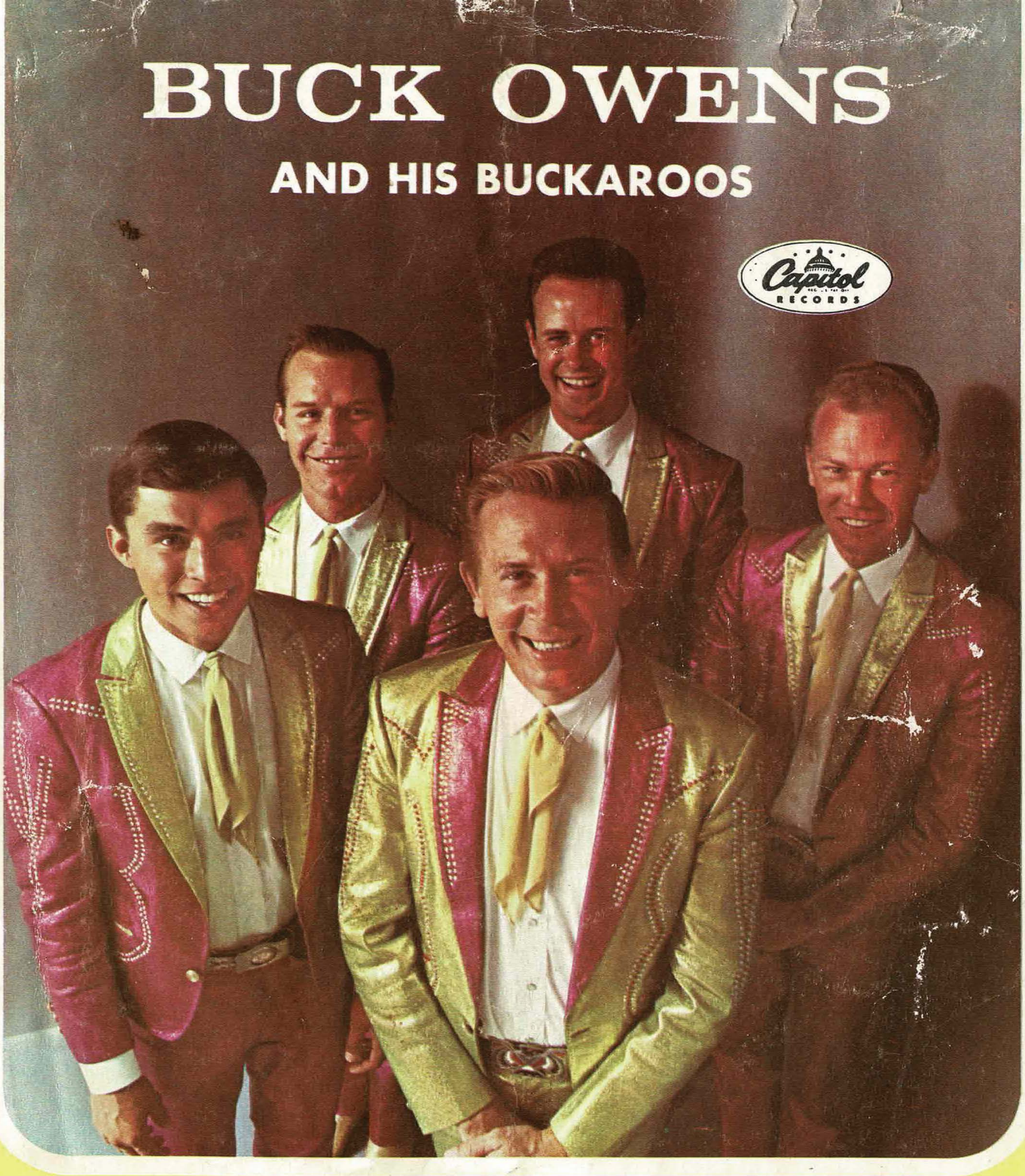
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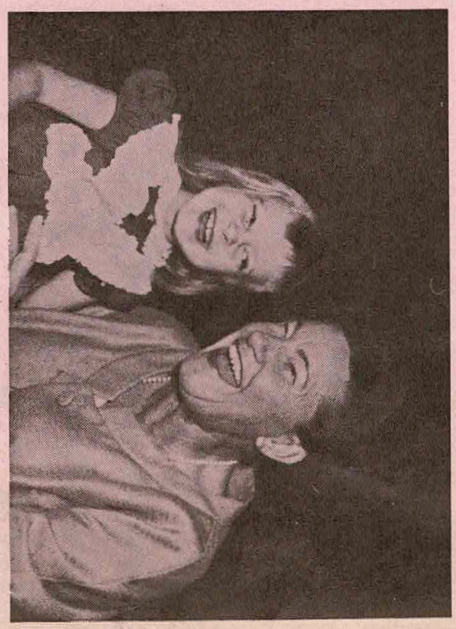
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